How Should I Pronounce?

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HOW SHOULD I PRONOUNCE?

OR

THE PRINCIPLES OF THE ART OF CORRECT PRONUNCIATION

A MANUAL FOR SCHOOLS, COLLEGES, AND PRIVATE USE

BY

WM. HENRY P. PHYFE

MEMBER OF THE AMERICAN PHILOLOGICAL ASSOCIATION; MEMBER OF SPELLING-REFORM ASSOCIATION; AUTHOR OF "THE SCHOOL PRONOUNCER," "7,000 WORDS OFTEN MISPRONOUNCED," ETC., ETC.

Damas.— * * * The Prince of Como does not understand his own language!
Melnotte.—Not as you pronounce it; who the deuce could?—*Lady of Lyons.*

TENTH IMPRESSION

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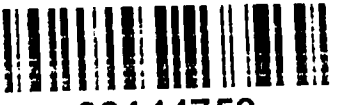

ASIATIC SOCIETY OF BOMBAY
Presented by:-
Shri D. K. Thakare
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Date March 1965

TO

THE HONORABLE

GEORGE WILLIAM CURTIS, LL.D.

WHOSE ORATORY GIVES EVIDENCE OF THE MOST THOROUGH KNOWLEDGE OF THE PRINCIPLES OF THE ART HEREIN DISCUSSED, AND PRESENTS ONE OF THE BEST EXAMPLES OF ACCURATE PRONUNCIATION NO LESS THAN OF GRACEFUL ELOQUENCE

THIS BOOK

Is Respectfully Inscribed

PREFACE.

ARISTOTLE's saying concerning personal beauty, that it is better than all the letters of recommendation in the world, might, perhaps, with greater propriety, be applied to the matter of correct pronunciation; at all events, it is certain that nothing marks more quickly a person's mental and social status than his practice in this regard. It is the best *prima-facie* evidence of general culture. On this account it appeals to all, since there is no one wholly indifferent to the estimate formed of his social position, and who, in consequence, would not cultivate those arts that are at once the criteria of social standing and the stepping-stones to a more liberal culture.

Although this field of literature is not an untrodden one, it is still, in many respects,

new. The subject of English pronunciation has not, as yet, had its main facts and principles clearly and concisely presented. We consequently find that, among the existing books, there are none adapted to popular use,—none, in other words, that consider the question: "How should I pronounce?" in its broadest sense, and endeavor to give an intelligent and satisfactory answer.

The books on pronunciation consist either of lists of words often mispronounced, or of philosophic treatises on special points connected with the subject and beyond the requirements of any one except the specialist.

The books giving lists merely may indeed be of service in correcting many of the common faults in pronunciation, and the careful student may derive much assistance from their perusal; but the knowledge thus acquired is wholly empirical, since no reasons are assigned for the directions given, and no means are suggested for becoming proficient in the art. Hence one

might devote much time to the study of such lists without ever attaining a rational conception of the subject.

The profounder treatises, on the other hand, are, for this purpose, virtually useless, since, owing to their special nature, they cover only a limited portion of the ground. Some writers (as Tyndall) consider only the physical nature of sound; others (as Meyer) discuss only the physiology of the vocal organs; still others (as Sievers) are limited to a consideration of the articulate sounds; while others (as Faulmann) are concerned with the symbols only. We thus see that there is no book upon this subject, whether popular or profound, that considers the question of pronunciation in its most general sense,—no work sufficiently simple and brief, on the one hand, to meet the wants of ordinary people, and yet sufficiently complete and accurate on the other, to satisfy those of more scholarly attainments.

Such a book I have endeavored to pre-

pare, and in my effort to make it complete, I have found it necessary, among other things, to consider the following questions:

1 What is meant by correct pronunciation?

2 Why is the subject important?

3 What constitutes the standard of pronunciation?

4 What principles underlie this art?

5 What rules are most serviceable in enabling one to become proficient in it?

6 What words are, in general, liable to be mispronounced?

In the discussion of the above questions it is found best to adopt the following arrangement of topics:

1 The nature of sound.

2 The physiology of the voice.

3 Vocal sounds in general.

4 The sounds used in English.

5 The different methods of representing sounds.

6 The methods employed in English.

7 The rules of most service in pronunciation.

8 A list of the words presenting special difficulties.

It will be observed that the above topics appear in pairs.

There has long been wanting a complete list of the various sounds for which each letter stands; there has also been wanting a complete list of the various symbols used for each elementary sound. These lists would be supplementary to each other, and the number of symbols in each should be the same.

Such lists I have endeavored to prepare, and have placed them immediately after the chapter on the English alphabet, since they are virtually that alphabet in its expanded form.

These lists of symbols, contained in Chapters VIII. and IX., are, without doubt, the fullest that have ever appeared, and may be considered practically complete. I regard them as valuable, and would call special attention to them. The essential difference between the two lists is liable to

be overlooked, but should be carefully studied and thoroughly understood.

Although the subject of pronunciation is one of the most fundamental elements in an education, it seems strange that no provision has been made for teaching its principles and practice in our schools and higher seminaries of learning.

A training in the elementary sounds, which forms the basis of a correct pronunciation, is of immense value in many branches of study, and should, if possible, receive attention at a very early period in life. Yet the subject is only taught incidentally to spelling and reading, or not at all; on this account, there is no branch of practical knowledge concerning which most persons have such misty and erroneous notions.

This book has been prepared for the purpose of supplying this long-felt but not sufficiently recognized want. It will be found adapted for use as a text-book in schools and colleges, and of special value as a work of reference.

Ministers, lawyers, public speakers, teachers, elocutionists, actors, singers, students of phonography (since all systems are based upon the elementary sounds), the public at large,—all, in fact, who are interested in the correct pronunciation and distinct articulation of their mother-tongue (and who is not?) will find the book, it is thought, of great service.

Persons of leisure who rightly estimate an elegant pronunciation as an evidence of culture will be repaid by its perusal.

I am indebted to Prof. Appleton Park Lyon, of New York, for many valuable suggestions. In the preparation of Chapter V., "The Sounds of the English Language," his assistance, owing to his accurate and thorough knowledge of the subject, has been of immense value, and I avail myself of this opportunity to express my obligations.

I have endeavored to make the book simple in its plan and natural in its arrangement; I have moreover prepared a clear

table of contents and a sufficiently full index, and have reason to believe that a few minutes spent in learning the general plan of the work will enable any one to find what he wants without vexatious delay.

WM. HENRY P. PHYFE.

NEW YORK, *April* 4, 1885.

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HOW SHOULD I PRONOUNCE?

CHAPTER I.

INTRODUCTION.

It was Dean Swift who said that "as a man is known by his company, so a man's company may be known by his manner of expressing himself." It is evident that in the manner of expressing one's self, any peculiarity in the style of pronunciation first impresses us, and it is on this account especially that pronunciation is important, since first impressions are so largely determined by it.

1. Pronunciation Defined.

In the pronunciation of a word, two things are involved: *first*, the proper sounds must be given; and *secondly*, the

stress of voice, or accent, must fall upon the appropriate syllable. An error in pronunciation can exist as truly in the case of a misplaced accent as in the substitution of an improper sound.

To say char-ác-ter for chár-ac-ter would indicate greater ignorance than to say găl'-lōz (gallows) for găl'-lŭs. One must then be able not only to give the sounds that the symbols represent, but also the proper stress or accent. In other words, to be more technical: pronunciation is the art of giving in their proper order and with the proper accent, those articulate sounds which the correct oral expression of a word demands.

Much confusion exists in the minds of many as to the distinctions between pronunciation, articulation, and accent in its restricted sense.

2. Articulation Defined.

Articulation is the art of giving separately and distinctly the elementary sounds

used in speech. A person may in a few days or weeks learn to articulate with distinctness and ease, but he may labor for a lifetime, to the exclusion of all other subjects, upon the pronunciation of his mother-tongue without ever attaining perfection. The reason for this is simple. Although one may be able to produce the sounds correctly, he does not necessarily on that account know what ones of them to use in a given word. To have the ability to articulate with clearness and precision the forty-two sounds of the English language, is one thing; to know, as a matter of memory, in the case of most of the commonly used words, which sounds are required, is quite a different affair.

Articulation, then, is a comparatively restricted province; pronunciation is coextensive with spoken language. It is a simple matter to articulate with ease (although many people are deficient in this regard); it is a life's work to become even good in the department of pronunciation. Thus

we see that skill in articulation is the basis of correct pronunciation, since the ability to produce clearly and distinctly the sounds of any language must of necessity precede that of combining them into words.

The word "accent" is sometimes used in a restricted sense. We often say of a person who speaks a foreign language with fluency, that he has a good accent. By this, we mean that the language is used by him in a manner approximating that of a native, and not merely that he places the stress of voice upon those syllables that require it.

Pronunciation, then, or the giving of the proper sounds and the stress that the syllables may require; articulation, or the giving of the separate sounds with clearness and precision; accent in its restricted sense, or the qualities of speech that indicate familiarity with a foreign tongue,—all of these must be carefully distinguished from one another.

3. Importance of Correct Pronunciation.

We are told that, in the days of ancient Greece, so critical were the Athenians that if an orator mispronounced a single word, they immediately hissed him. If, at the present day, such a practice were the fashion, we fear that on many occasions the sibilant responses would be almost continuous. But since those who employ formal discourse, however faulty they may be in their pronunciation, are generally less so than their auditors, no such result need be apprehended.

The accuracy of the citizens of Athens is greatly to be admired, but at the same time it must be remembered that since their written language was more phonetic than our own (or, in other words, since each sound was more exactly symbolized), it was a much simpler affair with them to be accurate in this art than it is with us. Then again, language in those days was mainly oral, and hence there was need of greater accuracy in pronunciation.

The importance of correct pronunciation is twofold: *first*, it marks more clearly than any other one thing a person's general social standing; *secondly*, it greatly facilitates interchange of thought.

The first impression made upon a person's mind by the presence of a stranger is gathered from his personal appearance; the second, from his speech. In spoken language the most conspicuous element is pronunciation, and we naturally estimate one's condition, both mental and social, by his practice in this regard. If it be careless and inaccurate, his general standing is rated as low, but if it conforms to the best usage, we credit him with a degree of discipline which we infer extends to other departments of culture. More important, however, than the estimate which it enables us to form of individuals, is the aid that a correct and uniform system of pronunciation furnishes in the interchange of ideas through spoken language.

Language is the means of expressing

thought. Any system that may be determined upon with a view to the expression of ideas is termed language ; but, as ordinarily taken, language is considered to be of two kinds only,—spoken and written.

It is with spoken language only that pronunciation is concerned. Words are the symbols of ideas, and are intimately associated in the mind with them ; indeed, so close is this association that nearly all thinking is done in the form of language. Hence it follows that if the words of a language have a constant mode of utterance, that is, are uniformly pronounced, the ideas which they represent will be more readily apprehended ; but if, on the other hand, a word is pronounced in different ways at different times, there is always an extra mental effort necessary on the part of the hearer to associate the word with the proper idea, to say nothing of the resulting mental distraction caused by the odd pronunciation. In consequence, there arises confusion, for there can be no constancy

of association between the word and the thought, if the one varies while the other remains fixed. It is on this account principally, then, that uniformity in pronunciation is to be desired—in order that the words that are the symbols of ideas shall have a fixed mode of utterance, and shall *thus* facilitate interchange of thought.

4. Need of a Phonetic Alphabet.

So long as we adhere to our illogical method of spelling, English pronunciation must remain in an unsatisfactory condition. When our language shall become truly phonetic, that is, when each sound shall have its own symbol, and each symbol shall represent one sound only, then both spelling and pronunciation, instead of being stumbling-blocks, will become stepping-stones in the pathway of knowledge. The English language is the least phonetic of the leading modern tongues, and less so than either Greek or Latin. Even German, French, Italian, Spanish, and Portu-

guese are all superior to it in this respect. It is a disgrace that the language that aspires to universality should be burdened with such an outrageous method of spelling,—a method that not only reacts disastrously upon its pronunciation, but also tends strongly to defeat the object for which it strives. If each sound had its proper symbol, and if each symbol represented one sound only, these having been learned, we could easily, on hearing a word correctly pronounced, spell it correctly; and, *vice versa*, on seeing it correctly spelled, we could pronounce it correctly. Spelling would be simply the giving of the required symbols; pronunciation, the utterance, with the proper stress and in their proper order, of the sounds that the symbols represent.

5. How Uniformity in Pronunciation may be Attained.

Having shown the need of uniformity in pronunciation, we are confronted with the question: How may this uniformity be attained? It may be attained by a strict

adherence to some recognized standard of authority. Personal whims and notions must be sacrificed, and "the greatest good to the greatest number" must be the principle adhered to. The question then arises: Is there any standard in this matter of pronunciation,—any authority upon which all may unite? We answer "yes," and shall endeavor to show what that authority is.

6. The Source of Authority in Pronunciation.

The source of authority in pronunciation is the custom of the cultivated classes of the community, which it is the office of the dictionaries to reflect. Although language is an affair "of the people, by the people, and for the people," yet it is the intelligent few rather than the illiterate many whose opinions are of value in matters of this character. It is difficult, however, to obtain access to all classes of cultivated persons,—it requires a set of favoring circumstances

such as seldom fall to the lot of any one. In addition, these classes are not always in accord, and it is for these reasons that the services of a dictionary—which claims to give the preponderance of authority, after a due examination has been made—may be called into requisition. Any one having a proper acquaintance with the diacritical marks will find it a very easy matter to learn the correct pronunciation of all words concerning which he has doubt. Where the pronunciation in vogue among the intelligent classes and that indicated by the marking of the dictionaries are apparently at variance, it becomes a matter of much doubt which to follow. Perhaps, the best course in such cases is to incline in the direction of custom, care being taken to assure one's self that the authority is sufficiently ample.

7. Erroneous Notions Concerning Pronunciation.

Since this subject is one with which most persons have but little acquaintance, it fol-

lows that many erroneous notions have been formed concerning it that seriously affect their practice.

Some people, for instance, seem to think that the pronunciation of words never varies. Tell them that it is constantly changing; that there are many words that are pronounced in several different ways; that the question of correctness in this matter is one wholly of custom;—and we unfold to their minds a condition of things of which they before had no conception. In language, there is nothing permanent; it but reflects the thoughts and experiences of mankind, and varies as they vary.

A hasty glance at the pronouncing dictionaries of the English language that have appeared within the present century will confirm the foregoing statement. We may instance Walker's Dictionary (1806), which was for many years the standard of pronunciation in England, but which, owing to the many changes in orthoëpy since then, has been supplanted by others representing more accurately the current pronunciation.

8. Foolish Practices in Pronunciation.

Since cultivated people are, in general, presumed to speak accurately, accuracy in pronunciation comes naturally to be regarded as a sign of culture, and there is, therefore, a tendency to imitate the pronunciation of the cultured classes. On this account, there is an inclination to copy even the peculiarities and mannerisms that may happen to obtain in certain circles of refinement. If those who are imitated were always correct, this would of course be allowable, but the truth is that herein the generality of even the better classes are wofully deficient. Positive knowledge in this direction is much more rare than is commonly supposed, and although skill in pronunciation indicates a higher degree of general culture than is usually met with, it by no means follows that social position or even general culture implies accuracy in pronunciation.

Many also copy a person's peculiarities in pronunciation, owing to an admiration

for the person. They accept him unreservedly, without a wise discrimination between the good and bad qualities that he represents, and come to admire even his oddities. Let such bear in mind that where admiration is wisely bestowed, it is for qualities worthy of emulation, and not for eccentricities that are rather to be avoided.

It is often said in reply to criticism upon the peculiar pronunciation of certain actors or public speakers that it is an agreeable change, and to be admired for being unique. But if conformity in pronunciation be the object sought for, how foolish such a plea. Is it to be desired that each person shall have a pronunciation of his own? This practice, if universally adopted, would defeat the leading purpose of language,—the free interchange of thought,—and produce a Babel in the nineteenth century. The student of linguistics will readily admit that the irregularities of language are sufficiently great at present, and that the tendency to disturb well-established methods of convey-

ing ideas by the encouragement of personal peculiarities in pronunciation is pernicious, and can be wisely replaced by the desire to cultivate the useful at the expense of the whimsical.

9. Errors Arising from Self-Deception.

It is an interesting fact, and one not sufficiently realized, that a person who has a pronunciation of his own for a word is very apt to take it for granted that he hears all others pronounce it in the same manner, when in fact his own method is entirely peculiar to himself.

The reason for this mental delusion may be a twofold one.

First. The person listening may be incapable of appreciating the nice distinctions that exist between the sounds of the language. This is largely owing to the fact that his ear has never been trained to the observation and appreciation of the differences in these sounds, and he is hence unable to detect them. It is a well-known fact that, in the matter of distinguishing

colors, the lower orders of humanity have a very limited range of appreciation. The rainbow, as it arches the sky, presents to the ignorant savage and to the cultivated artist very different objects for contemplation. The eye of the savage, untrained, can appreciate but few colors relatively, while that of the artist, educated to the observance of these distinctions, will discover hundreds of differentiations.

It is said that in the art of dyeing, those occupied with certain departments of this industry are enabled from long practice to distinguish hundreds of varieties of a single color,—indeed, hundreds of distinctions of a single variety. This is equally true of sounds. By one whose ear has not been cultivated to the observance of distinctions, but few sounds, comparatively speaking, are appreciated. Several varieties or shades of some basal sound may be given without his observing any difference between them. This defect is a physical one, and can be greatly remedied by training the ear,

and thus extending its range of appreciation.

Secondly. Even if the person possesses the ability to differentiate or observe distinctions, his mind is apt, if he is listening to a rapid speaker's words, to supply sounds that his ear does not catch, and different from those actually given. For this reason, as well as for the one previously assigned, people will insist that they have heard a pronunciation which they in reality have not. There is with most persons a striking lack of definite knowledge concerning the articulate sounds; the idea that spoken words may be analyzed into elementary sounds, and that each sound may be given separately and distinctly, without reference to any other, is, to some, a very novel one. The word *consonant* shows clearly the lack of correct knowledge concerning this subject. It is considered to signify a sound which can only be given in connection with a vowel-sound; whereas it may not only be given separately, but in as distinct a manner as any vowel-sound.

Every one who can read is of course familiar with the twenty-six letters of the English alphabet, yet few are aware what a very imperfect set of symbols they constitute for representing the forty-two elementary sounds. The fact that they are imperfect at all is to most persons entirely new, and, unfortunately, time is always necessary to familiarize the mind with a new idea. This may account for the comparatively slow progress made by the spelling reform. The fact is not sufficiently recognized that the brain is so constituted that it requires considerable time to adapt itself to entirely new thoughts,—especially when the adoption of these necessitates change or modification of many ideas previously held. It is interesting to observe how the mind finally accustoms itself to any new mode of pronunciation. What seems odd at first will, if persevered in, finally be recognized as perfectly normal, and the wonder will be that the old mode ever seemed a suitable one.

10. Analysis of the Subject.

In this, as in other arts, we have to consider *first*, the Principles; *secondly*, the Rules; and *thirdly*, the Results.

1. Principles.

The principles upon which the art of pronunciation is based may be divided into four classes, namely: Physical, Physiological, Phonological, and Alphabetical.

2. Rules.

The rules are of two classes, General and Special,—according to the extent of their application.

3. Results.

The results are words correctly pronounced.

11. Outline of Subject as Treated in This Book.

In accordance with the preceding analysis, we shall consider the topics in this book in the following order: *first*, Principles, *secondly*, Rules; *thirdly*, Results.

1. Principles.

The principles herein discussed are of four classes—Physical, Physiological, Phonological, and Alphabetical.

(1) *Physical Principles.*

In this department we shall define sound in general, and show that a medium of communication is always necessary to its production, as well as give some idea of the different media, and their powers of conductility. Wave-motion will next be considered, and its nature unfolded. The difference between noises and musical sounds will then be shown, and pitch, loudness, and timbre will be defined. A few words will also be found concerning the nature of echo and resonance.

(2) *Physiological Principles.*

Under this division we shall describe the lungs, the windpipe, and the mouth, in so far as they are concerned with the production of voice, and also show how differences in pitch, intensity, and timbre are

produced. The ear will be briefly described, and some idea given of its range of appreciation. In conclusion, we shall show how an idea is transmitted from one person to another through the medium of speech.

(3) *Phonological Principles.*

Under this head we shall first give attention to the *articulate sounds in general*—their number, nature, and classification,—after which we shall discuss the nature of syllabication.

In the special considerations which then follow we shall discuss the *sounds of the English language.* We shall classify them as vowels, sub-vocals, and aspirates, and following this classification, shall describe each one in its proper order.

(4) *Alphabetical Principles.*

These are either general or special. The first will consider the necessity for symbols of representation in general, and the different stages through which the art of Alpha-

betics has passed. Certain facts concerning alphabets in general will also find place here.

In the special consideration we shall deal with the English alphabet, make evident its shortcomings in its methods of representing sounds, and show the need of a *phonetic* alphabet. The English alphabetic symbols will then be classified as to *form* (single, double, etc.), and the sounds for which they stand will be given. This classification will be followed by a complementary one in which the same symbols will be arranged as to *use*—that is, as to the sounds which they represent.

2. Rules.

In this division we shall endeavor to give the reader a set of directions enabling him to put in intelligent practice the principles previously discussed. These rules will be of two classes—General and Special,—and are intended to furnish a reasonably complete set of directions for acquiring the art of pronunciation.

3. Results.

Under the head of results will be found a list of over one thousand words frequently mispronounced, with the correct pronunciations, according to both Webster and Worcester, given more definitely than in their own works. In many cases the incorrect forms in common use are also given. It is thought that this list will be found to contain most of those words about which one has either doubt or difficulty, and that it will prove a succession of surprises to many who have hitherto deemed themselves good in pronunciation.

With this outline of the book before us we are prepared to consider the topics in the order above suggested.

CHAPTER II.

THE PHYSICAL NATURE OF SOUND.

In accordance with the method of procedure suggested in the Introduction, and for which the reasons are there given, we enter at once upon the consideration of those facts and principles that lie at the basis of this subject.

1. What Sound Is.

Sound is a series or set of vibrations or wave-like motions of the air, or other medium, of such a nature as to produce upon the auditory nerve the sensation of hearing. This medium of communication is generally the atmosphere, although solids and liquids conduct sounds with greater rapidity. Sound is by many, however, considered to be the *sensation* produced

upon the ear as the *result* of certain vibratory motions, and not the vibratory motions themselves. Many writers are somewhat confusing in their use of this term, employing it at one time to denote the vibrations themselves, and at another the sensation produced by them. In this book we shall accept the first view, and call the sensation itself hearing.

2. A Medium of Communication Necessary.

Whichever definition of sound is accepted, some vibrating medium is, of course, always necessary. A bell rung in a vacuum—as, for instance, in a glass jar from which the air has been exhausted—will neither set waves of air in vibration, for there is no air therein to be thus affected, nor make any impression upon the auditory nerve of the persons present, since there is no means of conveying the vibrations of the bell. Hence we see that whether we regard sound as a series of vibrations that produce the sensation of hearing, or as the

sensation so produced, in either case it is necessary that there be a medium of communication between the vibrating body and the ear.

3. Varieties of Media.

Almost all substances have some degree of conductility of sound,—solids being deemed the best conductors, then liquids, and lastly gases, among which is the atmosphere, by which sounds are generally conveyed. Sound travels more rapidly in warm than in cold air; at the ordinary temperature (60° Fah.) its velocity is about eleven hundred feet per second; in water it is four and one half times greater than in air, and in most solids it is greater than in either gases or liquids.

4. Wave-Motion in Water and in Air.

If a stone be cast into a pool of placid water, there is formed, at the point where it strikes, a circular wave or ripple which gradually widens in diameter, giving place

to other concentric ripples, which originate at the same point, and follow one another at regular intervals. All motion upon the surface of water is propagated in a similar manner, the difference in the height of the waves depending upon the force of the concussion. Wave-motion in water manifests itself only upon the surface of the liquid. It moves in all horizontal directions from the point of impact, and with equal velocity. In the case of sound-waves, as the air surrounds the vibrating body on all sides, the waves of air are propagated—not in concentric circles, but in concentric spheres, so that the shells of sound, in their expansion, extend in every direction. All sounds are propagated in this manner. From the above it will be observed, that although waves of air are not precisely like those of water, yet the analogy between them is sufficiently striking to allow the use of water-waves for purposes of illustration.

5. The Difference Between Noises and Musical Tones.

If the vibrations of the sounding body are regular, producing sound-waves which affect the ear at regularly recurring intervals and succeed one another with a sufficient degree of rapidity, we have what is termed a musical tone. If, on the contrary, the sounding body vibrates irregularly and the waves of sound fall upon the ear in a confused manner, we have what is termed noise, No distinct line can be drawn between noises and musical tones. They are purely relative terms, depending wholly upon the degree of regularity in the sound-waves composing them.

If a handful of pebbles be cast into smooth water at random, the surface will be broken up into a series of wavelets, and a confused and unpleasing appearance will result. But if, on the other hand, a single stone be carefully dropped into the water, the concentric waves emanating from the point of disturbance at regular periods of time will

produce an agreeable sensation upon the organ of sight. It is very similar in the case of sounds. If a great number of sound-waves impinge upon the ear with no regularity of recurrence, they affect it unpleasantly, and a noise is said to be heard; but when the waves of sound fall upon the ear in a regular manner, the impression is pleasurable, and a musical tone is said to result.

6. Pitch or Height Defined.

Whether a sound is high or low depends upon the number of vibrations in a given period of time. The greater the number of vibrations the higher the pitch; the fewer the number the lower the pitch. The terms "high pitch" and "low pitch" are of course relative, since there is no limit to either the rapidity or the slowness of the vibrations.

The ear, as a receiving instrument, is limited in its compass, the limit varying slightly with different persons. A tone containing less than sixteen separate vibra-

tions per second is not appreciable as a continuous one, the ear recognizing the separate puffs or taps; if the vibrations are more than thirty-eight thousand per second, the ear fails to appreciate the tone, and apparent silence is the result. There are, then, an infinite number of sounds that we cannot hear, owing to the limited extent of our powers of appreciation. It will be remembered that Pythagoras, in his theory of the universe, imagined that the planets were placed at intervals corresponding to those existing between the notes of the musical scale, and that they revolved about one another in harmony, producing what he termed the "music of the spheres." According to him, this melody was only appreciated by the gods, as human ears were not sufficiently refined to detect it.

It would be interesting to know whether Pythagoras had in any manner anticipated some of the discoveries of modern physicists, or whether this notion was only the creation of his fertile imagination.

7. Intensity or Loudness Defined.

The intensity or loudness of sounds depends upon the force with which the vibrating body strikes the air. If it strikes the air violently, the waves are made very dense in certain portions, and the sound is consequently loud; whereas, if the strokes are light, the air is less compressed, and the sound is, in consequence, feebler. Loudness does not depend upon the length of the waves, but the length is in direct proportion to the frequency of the concussion.

8. Timbre or Quality Defined.

If upon different musical instruments tones of the same pitch and intensity are produced, certain differences of *quality* will be observed. These differences depend upon what is called timbre. To explain the nature of timbre the following illustration will, it is hoped, be found of service.

Upon the surface of the ocean there are two tidal waves, each, theoretically, twelve thousand miles in length; since the cir-

cumference of the globe is about twenty-five thousand miles, these two waves cover its entire surface. Upon each one of these waves may exist smaller ones relatively, but still of great length, which in their turn may be subdivided, and these again similarly broken up, until we reach at last the minute ripples caused perhaps by the falling of rain-drops upon the surface of the sea.

Hundreds and hundreds of varieties of waves of decreasing lengths will thus be found superimposed upon one another,—from the great tidal wave, thousands of miles in length, to the minutest ones imaginable caused by the pattering of rain-drops. Water-waves can thus co-exist in varying lengths and in infinite numbers; in sound-waves the case is similar. Sound-waves, hundreds of feet in length may exist, within which may be inserted shorter and shorter ones, limited only by those of infinitesimal length. The result of this co-existence of sound-waves, when produ-

ing tones of a musical nature,—although it is a characteristic of all *noises* as well,—is the cause of the difference of quality known as *timbre.* The Germans call it "sound-tint," and it might appropriately be termed the "sound-color." It is this difference in timbre which enables us to distinguish between different musical instruments when the same note is produced upon each, as well as to discriminate between the voices of several persons uttering the same note. The basal or fundamental tone is the same in all cases where the same pitch is produced, but the accompanying tones produced by the superimposed waves vary in each case, giving rise to hundreds of possible varieties of timbre.

9. Echo and Resonance Defined.

If sound-waves when travelling outward from a centre strike some extensive flat surface they are reflected from it, as would be the case with water-waves. When sufficient time has elapsed to enable us to

hear the reflected sound separately from the direct one, what is known as an echo is produced. But if the reflected sound is heard almost simultaneously with the direct one, it reinforces the direct, and is then known as resonance. Resonance may be defined as a quickly occurring echo.

Having briefly considered the more important facts and principles of sound and such as bear most directly upon the human voice, we proceed now to discuss the vocal organs—the mechanism adapted to the production of articulate sounds.

CHAPTER III.

THE NATURE AND USE OF THE VOCAL ORGANS.

MAN in common with many other animals, possesses, though in a higher state of perfection, a mechanism for the production of articulate sounds. This is known as the vocal apparatus. It consists of several parts, each one of which subserves an important office in the production of voice. These parts may be enumerated as follows: the lungs, the trachea or windpipe, the larynx, the pharynx, and the mouth with its three principal means of modifying sounds,—the palate, the tongue, and the lips.

I. The Vocal Apparatus.

1. The Lungs.

Within the cavity of the chest are situated two sponge-like bodies of about

equal size, whose principal office is to purify the blood by means of the air with which they are continually supplied. They also serve as a bellows, and force the air through the windpipe and over the vocal cords in the production of voice.

2. The Trachea or Windpipe.

The tube that connects the lungs with the outer air is known as the trachea or windpipe. Its various ramifications, or bronchial tubes as they are called, extend to all parts of the lungs.

3. The Larynx.

At the top of the windpipe is situated the larynx, having the form of a small triangular box; the front of it is the prominence in the throat known as the Adam's apple. Within this box and on each side of it are placed the so-called vocal cords, or, more properly, vocal membranes. When ordinary respiration is performed, the membranes lie relaxed on each side of the larynx, and allow the

air to pass to and fro without obstruction. But whenever what is known as a vocal tone is produced, the vocal membranes are tightened, the aperture between them is narrowed, and the air by a more than usually violent expulsion from the lungs sets these cords in vibration. This vibration is imparted to the air, and a tone of voice is produced. The lungs, then, act as a bellows for propelling the air through the windpipe and past the vocal cords, and these last, by their vibration, produce a tone in a manner analogous to that of any other vibrating body.

4. The Pharynx.

This is the cavity situated at the back part of the mouth and at the top of the windpipe. Its wall acts as a sounding-board or resonator, and collecting the waves of sound, reinforces and reflects them.

5. The Mouth.

This is the final modifier of the sounds. By means of the palate, the tongue, and

the lips it produces many modifications of tones, and it is interesting to observe that all sounds used in speech may be considered to belong to some one of these three classes, palatals, linguals, and labials, according as they are principally modified by the palate, the tongue, or the lips, respectively.

2. Differences in Pitch or Height—How Produced.

The differences in the pitch or height of the tones of the human voice depend principally upon the length and tension of the vocal cords. The shorter and more tense the cords, the higher the pitch; the longer and more relaxed the cords, the lower the pitch.

The pitch is also somewhat modified by the length and calibre of the windpipe. The average compass of all varieties of the human voice is almost four octaves, but rarely is a single individual found to have a register of more than two and a half.

The male voice is about one octave lower in pitch than the female; that is, when they both endeavor to give the same note, the resulting tones will naturally be an octave apart. The deep note "f" of a bass-singer has eighty-seven vibrations per second, and the upper "g" of a soprano seven hundred and seventy-five vibrations in the same period of time. These notes mark the extremes of the average human register.

As the vocal cords are especially concerned in the pitch of the human voice, any thing affecting them will cause a difference in the tone produced. Hoarseness or roughness may be the result of any circumstance that affects the regular vibration of one or both of the vocal cords. It may be caused by the presence of some foreign body, or be the result of inflammation. "Clearing the throat," so-called, consists in a forcible effort to remove some substance upon or near the cords that interferes with their regular rate of vibration.

3. Differences in Intensity or Loudness—How Produced.

The difference of intensity or loudness in the tones of the human voice depends upon the action of the expiratory muscles, —those concerned in the expulsion of air from the lungs. Although the action of these muscles is largely reflex or automatic, yet they are, to a certain extent, under the control of the will. Since the intensity of any tone depends upon the force of the concussion as heretofore said, it follows that if the breath be driven with increased power from the lungs by the action of these muscles, the vocal cords will strike the air with greater violence, and the tone will, in consequence, be increased in loudness.

4. Differences in Timbre or Quality—How Produced.

The timbre or quality of a tone depends mainly upon the conformation of the vocal apparatus. In any two persons, the cords may be tense to the same degree and the action of the expiratory muscles the same

in each, producing tones identical in pitch and intensity, and yet the difference between these tones is readily appreciated. This variation in quality, as said above, results mainly from the general conformation of the vocal organs, which differs in different persons, and gives rise to different sets of superimposed sound-waves. These when blended with the original tone develop the differences known as timbre.

5. The Organ of Hearing.

Man in addition to the means that he possesses for the production of voice, is also furnished with a mechanism for the appreciation of sound. This organ is known as the ear. It is evident that without a means for the reception of sound, spoken language would never have developed, and all means of communication depending upon sound as a medium would have been impossible. The outward portion of the ear is familiar to all; but most people have only a vague idea of its internal intricacy. Without at-

tempting a full description of the ear, it is sufficient for the purpose of this book to state that it is an organ admirably adapted to appreciate the direction, duration, pitch, intensity, and timbre of sounds. As to what parts of the auditory apparatus are the seats of these distinct functions, it is not for us to consider here. It is interesting to observe that the simplest form of ear known in the animal kingdom appreciates only the *existence* of sound, and it is not until the organ is more highly developed in the higher classes of animals that the other qualities are taken cognizance of.

6. The Transmission of Thought by Means of Spoken Language.

If a thought is to find expression in speech, it becomes necessary that the vocal organs shall be brought into activity. These organs are under the direct control of the nervous system ,and hence,through the exercise of the will, the vocal apparatus produces the required tones of voice known

as speech. This spoken language is conveyed through the air in the form of waves to the listener's ear, and affecting his auditory nerve, the sensation is conducted to the brain. An idea is then developed in the listener's mind similar to the original idea in the mind of the speaker. The mental pictures in the two persons' minds are never strictly identical, principally because language as a means of communication is an imperfect one, and fails in developing an identity of ideas. All language, however imperfect, aims at producing in the hearer's mind the identical conception that exists in the speaker's, and its success as a medium of communication depends upon its suitability to accomplish this end.

With this consideration of the vocal organs as to structure and function, we pass to a general discussion of the classes or kinds of articulate sounds that they are capable of producing.

CHAPTER IV.

ARTICULATE SOUNDS IN GENERAL.

In the previous chapter we briefly discussed the parts and functions of the vocal organs, and are now prepared to consider, irrespective of any language, the number and classes of sounds that this mechanism is capable of producing.

1. The Number of Possible Sounds.

The number of distinct sounds that the vocal organs can possibly make, including all delicate shades and variations, is theoretically infinite. Probably a well-trained voice might produce over one thousand different sounds sufficiently distinct to be recognized by a cultivated ear. Alexander Ellis, the English phonologist, has distinguished four hundred separate sounds, and

has devised a notation for them called the Palæotype.

Of the sounds that are possible of production by the vocal apparatus the number of typical ones used in all languages is said to be about one hundred, of which not more than fifty or sixty are at all common. Any one language is not apt to use more than forty, and there are perhaps twenty fundamental sounds that are found in almost every language.

Greek and Latin had fewer sounds than the tongues of to-day, and were, in addition, more phonetic in their representation, for there has always been a tendency in the growth of language to make more and more distinctions in sounds, without a corresponding tendency to increase the number of symbols. Although all of the languages of to-day err in this respect, the English is the worst of all. Having forty-two distinct sounds, it employs hardly more than half this number of letters, and in consequence forces each symbol to do almost double duty.

Languages generally have a tendency to an excess of consonant over vowel sounds; in French the number is nearly equal. To speak more generally, it may be said that the Southern races tend to use a relatively greater number of *vowel* sounds, whereas the Northern nations tend, on the other hand, to a preponderance of *consonant* sounds. Since vowel sounds are more open than consonant sounds, it follows that the tones of voice employed by the Southern nations are more sonorous.

2. The Classes of Sounds.

With reference to the amount of vocality that they possess, sounds may be divided into three classes: vowels (or vocals), subvocals, and aspirates.

1. Vowels (or Vocals).

Of all the sounds that the human voice is capable of producing, the one affected with the least modification is the sound ä, as heard in arm. It is generally known as the Italian "a." It forms the basis of all the

other vowel sounds, and of those consonant sounds known as sub-vocals, which differ from vowels only in the degree of their modification.

There are two principal ways of modifying vowel sounds, and these may be best appreciated by realizing that the mouth is a somewhat firm, osseous cavity, furnished both within and without with a means of modifying sounds. The internal modifying means is the tongue only, since the palate is not especially concerned in the modification of vowel sounds; the external modifying means is the lips. We accordingly have two classes of vowel sounds or modifications of the basal sound ä,—those modified within by the tongue, and those modified without by the lips, each series commencing with the sound ä.

The set of sounds produced by the modifications of the *tongue* commence with ä, and proceed through many gradations to the extreme sound ē, as in eve.

The set of sounds produced by the modi-

fications of the *lips* commence also with ä, and proceed through many gradations to the extreme sound o͞o, as in moon.

It is possible also to have a third or intermediate series of sounds resulting from a combination of these two methods of modification, one of which is the sound ẽ, as heard in earth.

Ä, ē, and o͞o are thus three extreme points that mark the three corners of the triangular territory, including all possible vowel sounds. (See p. 90.)

2. Sub-vocals.

By a vowel or vocal, we mean a sound produced by the vibration of the vocal cords. If this sound is only slightly modified, it is still called a vowel; but if, on the contrary, it is very much *obstructed* by the vocal organs, it is then termed a sub-vocal, constituting one of a second class of sounds. The difference between vowels and sub-vocals is one of degree only, depending upon the amount of obstruction offered by the articulatory organs.

3. Aspirates.

A third class of sounds exists that make use of the same modifications as the sub-vocals, but are not produced by the vibration of the vocal cords, and are in consequence mere breath-sounds. They are known as aspirates. We accordingly have the following three classes of sounds: Vowels, sub-vocals, and aspirates. The term "vocals" is sometimes used instead of the word "vowels," while sub-vocals and aspirates are together called consonant sounds. The following outline will make this statement more clear.

Sounds. { (1) Vocals . . . . . *Vowels.*
(2) Sub-vocals } . . . . *Consonants.*
(3) Aspirates }

The consonants, accordingly, are of two classes, sub-vocals and aspirates, depending upon whether the vocal cords are used in their production or not. Sub-vocals are so called from the vowels or vocals, the prefix *sub* being applied to denote a less amount of vocality, relatively. The aspirates

are not vocalized at all. The only difference, then, between the sub-vocals and aspirates is this, that in the sub-vocals we have the heavy vibrating tones produced by the movement of the vocal cords, whereas in the aspirates there is no such vibration; but in both classes of sounds the modifications of the voice by the articulatory organs (tongue, lips, etc.) are identical;—*e.g.*, in English, *v* is a sub-vocal (in this sound the vocal cords vibrate), *f* is an aspirate (in this sound the vocal cords do not vibrate).

The reader by placing his finger upon the larynx, or Adam's apple, can feel the vibrations when he produces the *v* sound, as in vat, but not when he produces the *f* sound, as in fat. In other words, in the sub-vocal the vibration occurs, but in the aspirate it does not. In all other respects, the organs remain the same in the production of both sounds.

3. Gradations in Vowels and Consonants.

The amount of obstruction or modification of a vowel sound determines its near-

ness to the consonants. Ē and o͞o, the extremes of the triangle (see page 90), are so much modified that if they are placed before vowels and lightly pronounced they become consonants, as in *ye* and *woo.* If vowel sounds are more modified than ē and o͞o, the modification is regarded as an obstruction, and the sounds are then generally called consonants, although some of them may at times be used as vowels.

We thus have a dividing line between vowels and consonants, it being so drawn that those sounds that are commonly used as the basis of a syllable are regarded as vowels, while those seldom if ever so used are considered as consonants. The line is accordingly drawn between ē and o͞o on the one hand, and their light forms, y and w, on the other.

4. The Nature of Syllables.

A spoken word consists of one or more sounds,—some having as many as twenty, *e. g.*, incomprehensibilities. It is very evi-

dent that some sounds are by nature much heavier, louder, or more open than others. It is also evident, to speak more definitely, that the sound ä, as in arm, can be more easily heard at a distance than the mere breath-sound h, as in he.

When a word consists of many sounds, some of these sounds must be more distinctly heard than others, and this gives to the word what may be called an undulating effect, the light and heavy sounds being interspersed. A word may thus be divided into as many parts as there are prominent portions in it. These parts are called syllables, and each syllable contains a vowel sound or something equivalent to it. In many words r and l occur as *vowels*, as in paper, table.

What we have said in this chapter concerns speech in general. In the following one we shall occupy ourselves solely with the sounds occurring in the English language.

CHAPTER V.

THE SOUNDS OF THE ENGLISH LANGUAGE.

1. Introductory.

WITH those who desire to become intelligent on the subject of English pronunciation, it is a matter of the first importance that they shall have an acquaintance with the elementary sounds and their relations to one another.

Every articulate sound has an identity of its own, and can be as readily distinguished from all others as can any person of one's acquaintance from all the rest. To assist the reader in observing the distinctive characteristics of the various sounds, we shall in this chapter place before him a description of those occurring in English, and endeavor also to show him their mutual relations.

2. The Number of Sounds in English.

All persons who have given attention to the subject of English phonology admit the existence of *at least* thirty-six standard elementary sounds: twelve vowel sounds and twenty-four consonant sounds; and by the addition of the six well-recognized shade-vowels, so-called, the number is increased to forty-two. It might perhaps be possible, by counting certain very slight and unimportant modifications of some of the sounds, to make the number somewhat greater, but this would tend to confusion and be of no practical importance.

3. Shade-vowels.

A shade-vowel is one that does not differ very strikingly from some standard one with which it is allied, but yet is sufficiently distinct to entitle it to an independent existence. If we refer to the "Table of Sounds" (p. 90), it will be observed that the vowel sounds are arranged in two lines on both sides of the triangle, and extend toward ē

and o͞o, with the exception of a few which, since they are mixed in quality, are naturally placed between the other two lines, in a vertical column underneath the ä sound. The vowel sounds there given are the ones used in the English language, but it by no means follows that these are the only ones that can possibly be produced. Theoretically speaking, there is no limit to the number of sounds that may be produced between ä and ē on the one side of the triangle, and between ä and o͞o on the other, as well as to the number of those possible of production between ä and ē. The sounds from ä to ē are formed by successively greater modifications by the tongue and greater approximation of the vocal apparatus; these modifications and approximations are infinite in number, and hence the number of possible variations of these sounds is infinite. The same may be said of the sounds from ä to o͞o, and of those from ä to ē. It would, then, be incorrect to say that there is a limit to the number of

possible vowel sounds ; it would be nearer the truth to claim that, while there are certain common vowel sounds that are sufficiently distinct to be clearly recognized, it is possible for the vocal organs to insert any number of intermediate sounds.

So far, then, as shade-vowels are concerned, they consist of those sounds which, although not the most obviously distinct, are still sufficiently so to admit of separate recognition as sounds of the human voice. As heretofore said, there is, in spoken language, an increasing tendency to observe more and more distinctions in sounds, and hence to introduce more and more shade-vowels into the language. Orthoëpists differ somewhat as to the number that should be recognized in English ; but in this book the six characteristic ones are given,—more, it is true, than it has heretofore been customary to practically distinguish in our standard dictionaries, although these dictionaries in their theoretical discussions have admitted the existence of these sounds.

They will here be considered in their proper or physiological order.

4. Classification of Sounds.

The classification herein adopted is that of Vowels, Sub-vocals, and Aspirates. Commencing with the sound ä, the sole unmodified vocal, we proceed through various degrees of decreasing vocality affected by either separate or combined action of certain parts of the vocal organs, until we arrive at the sound h, a simple breathing. Between these two extremes may be found all of the sounds that the vocal organs are capable of producing.

Note.—The reader is advised to keep before him, as he proceeds through this chapter, the Classification and the Table of Sounds, pp. 88, 90; he will thus attain a more intelligent conception of the ground over which he is travelling.

As has been previously remarked, the ä sound is one of the extremes of the triangular vowel-scale, the other two extremes

being ē and o͞o. If we commence with the ä sound, and employ the *tongue* as a modifier, we produce a series of vocalized tones known as *lingual vowels* (lingua, the tongue), ending with ē, the closest vocalized lingual vowel possible; but if we commence with the ä sound, and use the *lips* as a modifier, we produce a series of vocalized tones known as *labial vowels* (labium, the lip), ending with o͞o, the closest vocalized labial vowel possible; and lastly, if we commence with the ä sound, and use *both tongue and lips* as modifiers, we produce a series of vocalized tones known as *mixed vowels* (for want of a better term), ending with ẽ, as in ermine, the closest mixed vowel occurring in English, although it is possible by the same means to produce the still closer sound ü, which is midway between ē and o͞o; this sound is heard in the French word lune (moon), and in the German word Glück (luck), but as it does not occur in pure English it requires only a passing notice. (See pp. 73, 287.)

We have, then, two grand classes of vowel or vocal sounds :

(1) The unmodified vowel ä, as in arm, there being only one.

(2) The modified vowels, which are either *lingual* vowels, *labial* vowels, or *mixed* vowels, according as they are modifications of the ä sound by the *tongue*, by the *lips*, or by *both*. In considering the vocal elements of the English language, we shall adopt the above classification.

5. The Forty-two English Sounds.

List of Sounds.

Before proceeding to discuss them, we here give, for convenience of reference, a complete list of the forty-two elementary sounds, as well as the four diphthongal ones.

(1) *Elementary Sounds.*

The	1st	sounds	like	a	in	arm,	symbol, ä
"	2d	"		a	"	ask,	" å
"	3d	"		a	"	at,	" ă
"	4th	"		a	"	fare,	" â

The	5th	sounds	like	e	in	ebb,	symbol, ĕ
"	6th	"		a	"	ale,	" ā
"	7th	"		i	"	it,	" ĭ
"	8th	"		e	"	eve,	" ē
"	9th	"		o	"	odd,	" ŏ
"	10th	"		o	"	dog,	" ŏ
"	11th	"		o	"	or,	" ô
"	12th	"		o	"	only,	" ŏ
"	13th	"		o	"	old,	" ō
"	14th	"		o	"	wolf,	" o͝o
"	15th	"		oo	"	ooze,	" o͞o
"	16th	"		u	"	urge,	" û
"	17th	"		u	"	up,	" ŭ
"	18th	"		e	"	ermine,	" ẽ
"	19th	"		y	"	ye,	" y
"	20th	"		w	"	woo,	" w
"	21st	"		r	"	rear,	" r
"	22d	"		l	"	lull,	" l
"	23d	"		ng	"	singing,	" ng
"	24th	"		n	"	nun,	" n
"	25th	"		m	"	mum,	" m
"	26th	"		z	"	azure,	" zh
"	27th	"		z	"	maze,	" z
"	28th	"		th	"	thy,	" th

The	29th	sounds like	v	in	vat,	symbol,	v
"	30th	"	g	"	gig,	"	ḡ
"	31st	"	j	"	jet,	"	j
"	32d	"	d	"	did,	"	d
"	33d	"	b	"	bib,	"	b
"	34th	"	sh	"	wish,	"	sh
"	35th	"	s	"	seal,	"	s
"	36th	"	th	"	breath,	"	th
"	37th	"	f	"	if,	"	f
"	38th	"	k	"	kick,	"	k
"	39th	"	ch	"	church,	"	ch
"	40th	"	t	"	tat,	"	t
"	41st	"	p	"	pip,	"	p
"	42d	"	h	"	he,	"	h

(2) *Diphthongal Sounds.*

The	1st	sounds like	i	in	ice,	symbol,	ī
"	2d	"	oy	"	joy,	"	oi
"	3d	"	ow	"	cow,	"	ow
"	4th	"	u	"	tube,	"	ū

6. Description and Formation of the 42 Sounds.

1. Vowels.

(1) *The Unmodified Vowel.*

1—ä, as in arm, father.

This sound is indicated in the Websterian notation (the one adopted in this book) by placing two dots over the letter *a*. It is the purest and most vocalized of all the tones of the human voice, and is entirely produced by the vibrations of the vocal cords, without intentional obstruction. It cannot be denied that there is some slight modification of the tone, but this is wholly accidental, and not necessary to its pure utterance; indeed, the less of this modification there is, the more ideally perfect is the sound.

This sound is the vocal *par excellence* of the language; it is the farthest removed from the consonants, as will be readily seen by a reference to the Table of Sounds, p. 90. It is commonly known as the Italian

a, and is a favorite with singers, actors, and elocutionists. Its occurrence is frequent in most of the modern languages; in the Romance tongues (French, Italian, Spanish, Portuguese) it is especially common. In the Sanskrit it is very often found, forming over one fourth of all the uttered sounds, and occurring more frequently than any other sound—vowel or consonant; whereas in German it does not exist as more than one twentieth, and in our own language as more than one two-hundredth, of the whole. A person who is unable after some practice to give the clear and resonant tone of ä, must have some defect of the vocal organs, as this sound requires for its clear and perfect utterance the free and unobstructed vibration of the vocal cords.

There is with some, a tendency to pronounce hearth, hĕrth,—a tendency that should be repressed, as it inclines to a further dropping out of this most noble of all the sounds of the human voice. Every

reasonable effort should be made to retain in speech this sound, together with those closely allied to it.

(2) *The Modified Vowels.*

These are divided into three classes,—lingual, labial, and mixed, according to the organs used in producing the modifications.

I. THE LINGUAL VOWELS.

These are modifications of the ä sound by the tongue, and are seven in number, viz.: å, ă, â, ĕ, ā, ĭ, ē.

2—å, as in ask, grass.

This sound is indicated by placing one dot over the letter *a*. It is the first shade-vowel sound. As regards its modification, it is midway between ä and ă, being the slightest modification by the tongue and palate that is practically possible. It is said to have come into use in the United States comparatively recently. It is seldom correctly given, and most persons are not even aware of its existence. The ear re-

quires some training to distinguish it, and the vocal organs some practice to produce it. A proper use of this sound indicates a relatively high degree of culture in the art of pronunciation.

Beginners find it difficult to employ it with ease. After having once learned to produce it, it requires practice to give it readily, and one should acquaint himself with the list of words in which it occurs. In America there is a tendency towards a nasality in speech, and it is extremely noticeable in the production of some of the lingual vowels; the tendency may be in part counteracted by inclining in the direction of the Italian *a*.

3—ă, as in at, man.

This sound is indicated by placing the breve over the letter *a*. It is produced by a greater modification of the ä sound than is required to produce the sound of å. The tongue is raised higher toward the roof of the mouth and produces a greater obstruc-

tion of the pure vocality. It is sometimes, but incorrectly, called the short sound of long *a*.

4—â, as in fare, air.

This sound is indicated by placing the circumflex accent over the letter *a*. It is the second shade-vowel sound, and is, in English, always followed by the r sound. It should not be confounded with the ĕ sound, which, so far as obstruction of vocality is concerned, is next in order.

5—ĕ, as in ebb, met.

This sound is indicated by placing the breve over the letter *e*. It is produced by a still greater closure of the mouth, and is more modified by the tongue than any of the preceding. It is about midway between the pure vowel sound ä and the closely formed sound ē. It is an extremely common sound, and is sometimes, though erroneously, termed the short sound of long *e*.

6—ā, as in ale, fate.

This sound is indicated by placing the

macron over the letter *a*. As regards quality, it is less open than the preceding sound ĕ, that is, the tongue is pressed more closely against the hard palate. Although when correctly given it is a simple sound, a careless analysis might cause one to think it diphthongal, having a slight vanish in ē added to its initial sound of ā or ĕ, as in the word "pay," where the letter y might be considered to represent this vanishing sound; but if properly made the sound is simple, and should be so regarded.

7—ĭ, as in it, pin.

This sound is indicated by placing the breve over the letter *i*. As to vocality, it is next to the closest possible lingual vowel. Frequently, though very erroneously, it is termed the short sound of long *i*.

8—ē, as in eve, me.

This sound is indicated by placing the macron over the letter *e*. It is the closest possible lingual vowel, and is produced by pressing the sides of the tongue rather

firmly against the roof of the mouth. It is the last of the series of lingual vowels, and is the sound found at the lower left-hand corner of the triangle. (See p. 90.)

2. THE LABIAL VOWELS.

These are modifications of the ä sound by the lips, and are also seven in number, viz. : ŏ, ö, ô, o͝o, ō, o͝o, o͞o.

9—ŏ, as in odd, not.

This sound is indicated by placing the breve over the letter *o*. It is the first labial vowel or modification of the ä sound by means of the lips, the modification being very slight, and is frequently, by inelegant speakers, substituted for the next vowel sound, ö. It is often, though mistakenly, termed the short sound of long *o*.

10—ö, as in dog, orange.

This sound is indicated by placing two dots over the letter *o*. It is the third shade-vowel sound, and is intermediate between ŏ and ô. Although recognized as having a

separate existence in the "Principles of Pronunciation" in both Webster's and Worcester's Unabridged Dictionaries, it is for some unaccountable reason ignored in the body of those works. In the word *cross*, for instance, in which this shade-vowel sound occurs, cultivated speakers do not say "crŏss" on the one hand, nor "craws" on the other, but, giving a sound intermediate between these two, pronounce the word "crȯss." The sound is less open than ŏ, but more so than ô. It requires some practice to give it correctly.

11—ô, as in or, for.

This sound is indicated by placing the circumflex accent over the letter *o*. It is more modified by the lips than the ȯ sound. In its formation, the mouth is less widely opened than for the production of the ö sound, the lips are slightly contracted and at the same time projected, and the resonant cavity of the mouth is thus lengthened. The tongue is also retracted, and the back part of the mouth enlarged.

12—ŏ, as in only, whole.

This sound is indicated by placing the macron, surmounted by the breve, over the letter *o*. It is the fourth shade-vowel sound, and is intermediate between ô and ō. A careful consideration will show that the sound ŏ in whole is different in quality from either ô in or, or ō in old. This sound is recognized by Webster and Worcester, but is not used by them in the body of their dictionaries. It is, nevertheless, a distinction that is rapidly gaining acceptance among careful speakers.

13—ō, as in old, hope.

This sound is indicated by placing the macron over the letter *o*. It is commonly called the sound of long *o*. This sound is by some erroneously claimed to be diphthongal, as if commencing with a sound closer than ô, and having as a vanish the sound o͞o in coo; but in careful speech it is possible to produce it as a pure and simple sound, and it should be so regarded.

14—o͝o, as in wolf, took.

This sound is indicated by placing the breve over the double *o*. It is a closer sound than o͞, and requires for its production a greater projection and closer approximation of the lips.

15—o͞o, as in ooze, moon.

This sound is indicated by placing the macron over the double *o*. It is the closest possible labial vowel. The more the lips are projected, and the smaller the aperture formed, the more ideally perfect is the sound. There is a tendency, partly the result of carelessness, to pronounce certain words in which this sound properly occurs as if the o͝o sound were the correct one. This tendency may be observed in the pronunciation, by some persons, of the words broom, room, soon, and even soup and spoon, as though the proper forms were bro͝om, ro͝om, so͝on, so͝op, and spo͝on. The sound o͞o, being the closest possible labial vowel, will be found at the lower

right-hand corner of the triangle. (See p. 90.)

3. THE MIXED VOWELS.

These are modifications of the ä sound by both the tongue and lips, and are three in number, viz.: û, ŭ, ẽ.

16—û, as in urge, fur.

This sound is indicated by placing the circumflex accent over the letter *u*. It is the fifth shade-vowel sound. It is a deep, guttural tone, somewhat difficult of production, and is in English always followed by the *r* sound. It must be carefully distinguished from the ŭ sound, with which it is frequently confounded.

17—ŭ, as in up, but.

This sound is indicated by placing the breve over the letter *u*. It is commonly, but very erroneously, called the short sound of long *u*. It is the most natural and most easily made of all the vowel sounds. In its production the vocal organs assume their most natural position, and on this account

any vowel sound carelessly spoken tends toward the sound ŭ.

In English, unaccented syllables are, in general, very lightly spoken; hence their vowels tend to become "obscure," and, in so doing, approach this sound. This tendency is also strikingly manifest in French and German, where the obscure *e* is generally pronounced ŭ, or is finally omitted.

18—ẽ, as in ermine, earth.

This sound is indicated by placing the tilde or wave over the letter e. It is often confounded with the ŭ as in up, and the û as in urge. It is the sixth and last shade-vowel sound, and is closer than either of the two preceding, being modified farther forward in the mouth. The sound is very similar to the German umlaut *o*, and to the French *eu*, and is the closest mixed vowel in the English language.

Remark.—Ü, as in the French word lune (moon). This sound does not occur in English. It is only mentioned here as being the

closest mixed vowel possible of production. It is indicated in German by placing two dots over the letter *u*. (See pp. 58, 287.)

2. Sub-Vocals.

The sub-vocals are those consonants in which the sounds resulting from the vibrations of the vocal cords are sufficiently obstructed by the organs of articulation to give rise to a new class of sounds that possess scarcely enough vocality to form the basis of a syllable. They are divided into three classes: semi-vowels, continuants, and abrupts.

(1) *Semi-Vowels.*

The semi-vowels are those sub-vocals most nearly allied to the vowel sounds. The term "semi-consonant" is sometimes applied to them. They are divided into three classes: coalescents, liquids, and nasals.

I. THE COALESCENTS.

The coalescents are so called because they unite very closely with the vowel

sound that invariably follows them. They are two in number, y and w.

19—y, as in ye, yet.

This sound is indicated by the letter *y*. It is found only at the beginning of a word or syllable, and may be regarded as a dwarfed or lightly-spoken ē. The position of the vocal organs in its production is the same as for ē, and the distinction between these sounds lies wholly in the relative amount of stress given them, the ē sound receiving more stress than the y sound.

20—w, as in woo, wet.

This sound is indicated by the letter *w*. It is found (like the sound y) only at the beginning of a word or syllable, and may be regarded as a dwarfed or lightly-spoken o͞o. It is produced by placing the vocal organs in the same position as is necessary for the production of the o͞o sound. The difference between the w sound and the o͞o sound lies entirely in the relative amount of stress given them, the o͞o sound receiving more stress than the w sound.

Remark.—In the word ye, we have the ē sound twice given; carefully analyzed, it gives ē-ē′. The first ē sound is lightly dwelt upon, and becomes a semi-vowel. In the word woo, we have the o͞o sound twice given; carefully analyzed, it gives o͞o-o͞o′. The first o͞o sound is lightly dwelt upon, and becomes a semi-vowel.

2. THE LIQUIDS.

The liquids are so called owing to their flowing sound. They are two in number, r and l.

21—r, as in roar, rear.

This sound is indicated by the letter It is possible, when the tongue is in the proper position to produce this sound, to cause it to vibrate slightly, giving what is known as the trilled *r*. The trilled *r* is said by some to be the proper one when this sound occurs at the beginning of a syllable, otherwise the sound is produced without vibration. Although this distinction is one recognized by many orthoëpists,

it may be questioned whether the trilling of the *r* in English has not always the appearance of affectation. Owing to its semi-vowel nature it easily becomes the basis of a syllable, as in *paper*, where, although the e is silent, the word is still one of two syllables. It is a sound that the Chinese generally are incapable of producing. They substitute for it the sound l, pronouncing American, Amelican.

22—l, as in lull, ill.

This sound is indicated by the letter *l*. Owing to its semi-vowel nature it also easily becomes the basis of a syllable, as in *table*, where, although the e is silent, the word is nevertheless one of two syllables.

3. THE NASALS.

The nasals are so termed because in their production the mouth is closed and the vocalized breath is forced through the nose. They are three in number: ng, n, m.

23—ng, as in singing, long.

This sound is indicated by the digraph

(compound sign) *ng*. To produce it, the back part of the tongue and the soft palate are brought into contact, and the mouth is thus closed far back. The cavity left for resonance is small, and the breath is forced out of the nose. It is a sound rather difficult of production when rendered separately.

24—n, as in nun, inn.

This sound is indicated by the letter *n*. The voice in its production also escapes through the nose, although the tongue, being pushed farther forward than in the production of the preceding sound, enlarges the oral cavity, and thus alters the nature of the sound.

25—m, as in mum, him.

This sound is indicated by the letter *m*. The tongue lies relaxed in the mouth, and the lips are kept tightly closed in its production. The vocalized breath escapes through the nose, reinforced by the resonance of the entire oral cavity.

Remark.—We see, then, that in the production of the nasals, ng, n, and m, the vocalized breath in each instance is forced through the nasal passages and not through the mouth, and that the differences in quality between them result from the amount of resonance furnished by the oral cavity, which is successively enlarged by the movement forward of the tongue.

(2) *The Continuants.*

This is the second class of sub-vocals,—so-called from the continuance of the sound. They are four in number : zh, z, th, v.

26—zh, as in azure, rouge.

This sound is indicated by the digraph *zh*. Although known as the sound of "zh," it is never so represented in spelling, as this combination of letters is one that does not occur in English. It is the vocalized form of its cognate " sh," as in wish.

27—z, as in maze, zone.

This sound is indicated by the letter *z*. It is the vocalized form of its cognate " s," as in miss.

28—th, as in breathe, that.

This sound is indicated by the digraph *th* crossed by a bar. It is the vocalized form of its cognate "th," as in breath. This is a sound which the French and Germans find difficulty in producing correctly. They almost always substitute d for th, saying, "dat" for "that."

29—v, as in have, vat.

This sound is indicated by the letter *v*. It is the vocalized form of its cognate "f," as in if.

(3) *The Abrupts.*

This is the third class of sub-vocals,—so-called from the abruptness of their termination. They are also termed "explodents," from their manner of production. They are four in number: ḡ, j, d, b.

30—ḡ as in gig, get.

This sound is indicated by placing the bar over the letter *g*. It is the vocalized form of its cognate "k," as in kick.

31—j, as in judge, jet.

This sound is indicated by the letter *j*. It is the vocalized form of its cognate "ch," as in church. This sound is by some considered to be a close union of the simple sounds d and zh, and by others, of d and y. These are mistaken views,—the sound when properly given, being a simple or elementary one.

32—d, as in did, do.

This sound is indicated by the letter *d*. It is the vocalized form of its cognate "t," as in tat.

33—b, as in bib, be.

This sound is indicated by the letter *b*. It is the vocalized form of its cognate "p," as in pip.

3. Aspirates.

The aspirate sounds are those in which the vocal cords do not vibrate. There is no tone produced when rendering them, the voice being reduced to a mere whisper. They are of three classes: continuants, abrupts, and the spirant.

(1) *Continuants.*

This is the first class of the aspirates,—so called from the continuance of the sound. They are four in number: sh, s, th, f.

34—sh, as in wish, show.

This sound is indicated by the digraph *sh.* Its cognate vocalized sound is "zh," as in azure.

35—s, as in miss, see.

This sound is indicated by the letter *s.* Its cognate vocalized sound is "z," as in zone. It is one of the most frequently heard sounds in the English language, and, in consequence, phonographers use specially brief symbols for its representation. Owing to their hissing sound, s and its corresponding sub-vocal z are sometimes called sibilants, as are sometimes also zh and sh.

36—th, as in breath, thing.

This sound is represented by the digraph *th.* Its cognate vocalized sound is "th,"

as in thy. Persons who lisp, give this sound where the sound of "s" is required, saying "tho" for "so," etc.

37—f, as in if, fife.

This sound is indicated by the letter *f*. Its cognate vocalized sound is "v," as in live.

(2) *The Abrupts.*

This is the second class of aspirate-sounds,—so called from their abruptness of termination. They are four in number: k, ch, t, p.

38—k, as in kick, key.

This sound is indicated by the letter *k*. Its cognate vocalized sound is "ḡ," as in gig.

39—ch, as in church, chin.

This sound is indicated by the digraph *ch*. Its cognate vocalized sound is "j," as in judge.

40—t, as in tat, tea.

This sound is indicated by the letter *t*. Its cognate vocalized sound is "d," as in did.

41—p, as in pip, pay.

This sound is indicated by the letter *p*. Its cognate vocalized sound is "b," as in bib.

(3) *The Spirant.*

42—h, as in he, hit.

This sound is indicated by the letter *h*. It is called the *spirant* because it consists solely of a breathing, and is the sound farthest removed from vocality. The Greeks hardly recognized it as a separate sound, but called it a breathing. It is the aspirate of aspirates, being a mere emission of the breath while the vocal organs are in position for the production of any vowel sound.

There are as many possible h sounds (all differing somewhat from one another) as there are vowel sounds in the language. When the h sound is ordinarily given, it is formed with the vocal apparatus in such a position as to produce the sound ŭ.

Following the order in the List of

Sounds, page 59, we have given a brief description of the forty-two elementary sounds of the English language. We shall close this chapter with a few remarks upon diphthongal sounds.

7. The Diphthongs.

A diphthong is such a close union of two vowel sounds as to present the appearance of a single vowel sound. There are four diphthongs in English,—ī, oi, ow, ū.

1—ī, as in ice, my.

This diphthongal sound is indicated by placing the macron over the letter *i*. It is sometimes though very erroneously called a simple sound, when in reality it is one of the most commonly occurring diphthongs in the English language. A careful analysis shows it to be compound, consisting of the two simple sounds ä and ē with the accent upon the first,—thus, ä′-ē.

2—oi, as in joy, oyster.

This diphthongal sound is indicated by

the digraph *oi*. It consists of a close union of the sounds ô and ĭ, with the accent upon the first,—thus, ô′-ĭ.

3—ow, as in cow, out.

This diphthongal sound is indicated by the digraph *ow*. It consists of a close union of the sounds ä and o͞o, with the accent upon the first,—thus, ä′-o͞o. Some persons in endeavoring to give this diphthongal sound substitute ă for ä, producing ă′-o͞o as in kă′-o͞o (cow). It is a provincialism heard especially though not wholly in the Eastern and Southern States.

4—ū, as in tube, lute.

This diphthongal sound is indicated by placing the macron over the letter *u*. It consists of a close union of the sounds ĭ and o͞o, with the accent upon the first,—thus, ĭ′-o͞o. When the foregoing examples are correctly pronounced, this diphthongal sound is distinctly heard.

Although this diphthongal sound is correctly given by many persons when occur-

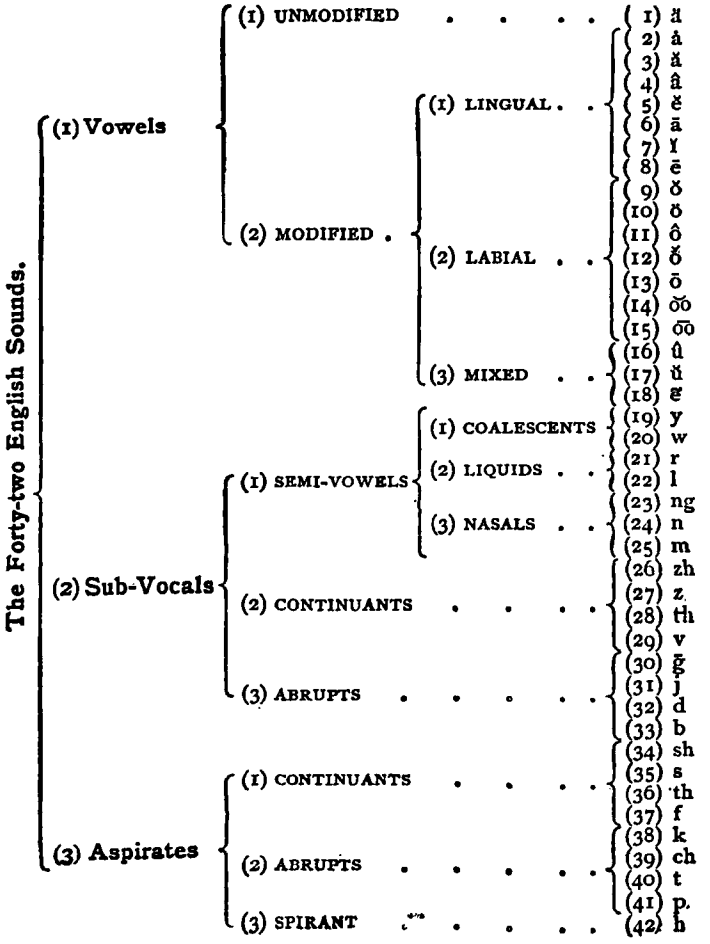
ring in words, if attempted separately they are apt to pronounce it y-ĭ'-o͞o,—prefixing a y sound. This is owing to two reasons:

First. When ū occurs at the beginning of a word it is always preceded by the y sound.

Secondly. Since the letter *u* surmounted by the macron is a symbol at one time for the sound ū (ĭ'-o͞o), and at another incorrectly for the sound y-ĭ'-o͞o, it follows that persons who endeavor to give the ū sound prefix a y sound to conform to the pronunciation that the symbol frequently suggests.

8. Classification of the Forty-Two Sounds.

Introductory Note.—Of course it might be possible to classify the preceding sounds in a great variety of ways. The method we have chosen seems to be not only the most natural but the most useful and suggestive; it is also very easily committed to memory.


The Forty-two English Sounds.
(1) Vowels
(1) UNMODIFIED
(2) MODIFIED
(1) LINGUAL
(2) LABIAL
(3) MIXED
1) ä
2) å
3) ă
4) â
5) ĕ
6) ā
7) ĭ
8) ē
9) ŏ
10) ō
11) ô
12) ŭ
13) ū
14) o͝o
15) o͞o
16) û
17) ŭ
18) ë
(2) Sub-Vocals
(1) SEMI-VOWELS
(1) COALESCENTS
(2) LIQUIDS
(3) NASALS
19) y
20) w
21) r
22) l
23) ng
24) n
25) m
(2) CONTINUANTS
26) zh
27) z
28) th
29) v
(3) ABRUPTS
30) g̃
31) j
32) d
33) b
(3) Aspirates
(1) CONTINUANTS
34) sh
35) s
36) th
37) f
(2) ABRUPTS
38) k
39) ch
40) t
41) p.
(3) SPIRANT
42) h

9. Tabular View Presenting the Elementary Sounds in the Order of their Decreasing Vocality.

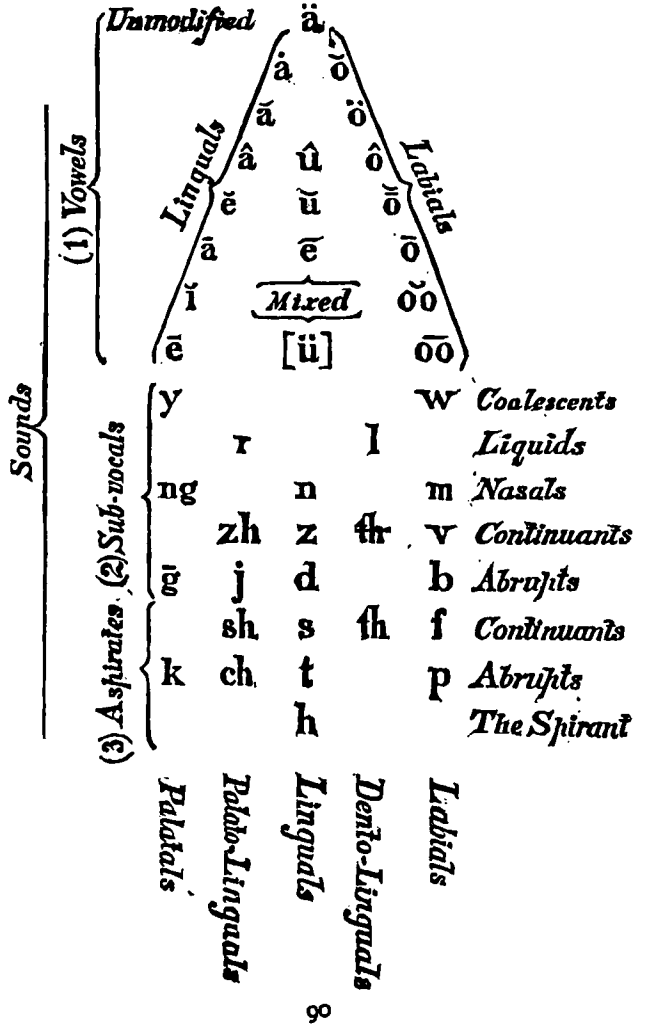
1. Introductory.

In the following table, not only are the sounds arranged in the order of their decreasing vocality as we pass down the page, but they are also arranged in the order of their modification as we pass across the page from left to right.

It will be observed that, reading downward, we commence with ä, the most vocal of all the sounds, and end with h, the lightest of all.

It will also be observed that the sounds upon the left of the table are modified in the back part of the mouth or by the palate, while those in the centre of the page are modified near the middle of the mouth by the tongue, and those on the right of the page are modified in the front part of the mouth or by the lips. This tabular view thus serves a double purpose, and one might easily insert any new sound.

2.—Tabular View.



CHAPTER VI.

ALPHABETICS, OR SYMBOLS IN GENERAL.

HAVING considered the subject of sounds, we now take up the symbols that represent them. We shall first give attention to the subject of symbols *in general*, and then consider their use *in the English language*.

1. Necessity for Symbols.

As we have before said, ideas are conveyed to the mind principally by means of spoken and written language. In *spoken* language, elementary sounds are combined into words, which are the signs of ideas.

In *written* language, symbols are used to represent these sounds, and thus the words and their corresponding ideas are represented.

But ideas were not always represented

to the eye in the present manner. Like every other art, that of writing has been developed slowly from simple to more complex forms, and it is only by degrees that it has attained its present state of development.

We shall endeavor to give the reader a brief account of the three principal stages of evolution through which the art of written language has passed. Among all civilized nations it is in the third stage—that of phonetic representation,—having previously passed through the symbolic and pictorial stages.

2. The Stages of Representation.

1. The Pictorial Stage.

Written language was at first pictorial—that is, a material object was represented by a picture of it. For instance, the idea of a dog was represented by a picture either of the entire animal or of only some characteristic part, as the head. So far as representing material objects was concerned, this method was a practicable one,

but failed when the endeavor was made to represent some abstract idea. In proportion, however, as the mind advanced in its power of thinking, language advanced in its power of expressing thought; hence, in studying the language of any people, we generally find that the degree of development that the language has attained marks the degree of intelligence of the people who employ it.

2. The Symbolic Stage.

This was the second stage in the development of written language. Men then began to use pictures to denote not only material objects, but abstract notions as well. They thus passed from a literal to a figurative expression of thought. This was decidedly an onward step, since the expression of the abstract is always more difficult than the expression of the concrete. An illustration will make this more evident. If a person who had been employing a picture of the eye to represent the organ itself should wish to indicate watchfulness,

he might denote this also by the same picture. In the first or pictorial stage he employs the picture to indicate the material object, whereas in the second or symbolic stage he makes use of the same image to denote the abstract notion.

3. The Phonetic Stage.

In the previous stages it is the object itself, whether material or abstract, that is represented by the picture or symbol; in the *phonetic* stage, on the other hand, it is the *spoken word or name* of the object or idea that is represented, not the object itself. In the present stage, then, the symbols are not pictures of the material objects, but symbols of the sounds of the spoken words.

In the earliest stage of phonetic representation, *entire words* had their proper symbols, then individual syllables were represented by separate signs, and it was not till later that the elementary sounds of a word were recognized, and that symbols were agreed upon to represent them.

This was indeed to construct an alphabet—that is, a series of signs representing articulate sounds. All alphabets aim at being phonetic,—even those that are the least so,—for they are the outgrowth of the tendency to represent the elementary sounds by symbols.

The earlier alphabets were more phonetic than the present ones, and principally for the following reason. There has always been a tendency in spoken language to an increase in the number of elementary sounds, particularly of vowel sounds, without a corresponding increase of symbols to represent them. By this means many symbols have been compelled to do extra duty, and thus the phonetic character of the alphabet has been destroyed. Every sound should be represented by a symbol, and no symbol should be required to stand for more than one sound.

3. The History of Alphabets.

The Phœnician alphabet is the oldest of which we have any positive knowledge.

Although this nation was not, in all probability, the inventor of phonetic representation, we cannot trace this method farther back with any degree of certainty. It is probable that they improved upon the system, having received it in an imperfect state. There is thus reason to believe that we are indebted to the Semitic race for the greatest invention of man, since the power of conveying ideas with rapidity is the *sine qua non* of all civilization.

Pliny tells us that "Cadmus brought sixteen letters from Phœnicia into Greece, to which Palamedes in the time of the Trojan war added four more, and Simonides afterward added four." Although some modern scholars have doubted the existence of Cadmus as a personality, and have assigned to the word the simple signification, "the East," this by no means disproves the fact that from Phœnicia came the alphabet. In classic times it contained twenty-four letters, having been gradually increased from sixteen to this number.

The Romans made the Greek alphabet, with a few exceptions, the basis of their own. It was introduced into Italy through the colony of Magna Græcia, which occupied the southern portion of the peninsula. The Latin alphabet substantially is the one in use among the leading nations of the world, and is constantly extending its domain by crowding out the imperfect alphabets of the less civilized races.

4. The Number of Alphabets.

The number of alphabets enumerated in ancient and modern times is about four hundred, of which not more than forty or fifty are at present in use. According to a somewhat rude computation, living languages are estimated as about three thousand in number; assuming that each one of these makes use of phonetic representation (which is not the case), we find that about sixty languages would have one alphabet in common.

5. The Direction of Writing.

In the Phœnician and other languages of Semitic origin, the direction of writing was, and is still, from right to left. When the Greeks borrowed the Phœnician alphabet, they adopted this method of writing; afterward they effected a compromise, writing the lines alternately from right to left and from left to right. They finally fixed upon the practice of writing only from left to right, which is the method in vogue among all the civilized nations of the present time.

6. Departure from the Phonetic Principle in Language.

The Greek and Latin languages were virtually phonetic in their representation, the number of sounds and the number of symbols being about equal. In the development of language there has been a tendency, as before said, to increase the number of articulate sounds without a corresponding tendency to increase the num-

ber of symbols. To such an extent has this disparity been carried, that in the English language the number of articulate sounds is almost double the number of the symbols.

It is owing to this lack of adequate representation that *diacritical marks* have come into use; for these, if properly interpreted, form simply an additional set of letters to indicate more accurately the pronunciation of words. Lexicographers being obliged to indicate in their dictionaries the orthoëpy of words, and finding the existing alphabets insufficient for this purpose, have invented a series of additional signs to mark with greater exactness the proper pronunciation.

To recognize the necessity for diacritical marks is to recognize the need of a phonetic alphabet, since the ordinary alphabet, together with these marks, constitutes a complete set of symbols for the sounds of any language. It is in English especially, owing to its unphonetic nature, that dia-

critical marks are so largely employed. Alexander Melville Bell (the father of the inventor of the telephone), has devised an alphabet called "Visible Speech," which he claims is capable of representing all of the sounds possible of production by the human voice.

7. Context Relied Upon in the Pronunciation of Words.

In some languages, and particularly in English, we learn the meaning of many words met with in reading, from their relations to one another, and their position in the sentence,—the context helping amazingly in this respect. Similarly, letters and combinations of letters having at one time one sound, and at others another, have the sounds they represent in any given case suggested to us by their relation to other letters in the word, just as the meanings of unknown words are gathered from their relation to one another in the sentence.

With these general considerations we shall devote a few pages to the discussion of the English alphabet and its shortcomings, as a means for the representation of elementary sounds.

CHAPTER VII.

THE ENGLISH ALPHABET.

We considered in the preceding chapter the subject of "Alphabetics, or Symbols in General," and are now prepared to discuss the English alphabet, that method in use by us for the representation of articulate sounds. From time to time in the progress of our discussion we have touched upon the English alphabet, particularly as to its inconsistencies,—oftener perhaps than the circumstances have seemed to require. It shall now be our purpose to speak more fully upon this subject, and to justify the frequent allusions made to it in the preceding pages.

1. The Alphabet.

The alphabet in English consists of twenty-six separate and distinct characters known as "letters." It is substantially the

same as the Latin alphabet, from which it is derived, except that it possesses the letter "w," a character that was not in use among the Romans.

We have heretofore said that the Latin alphabet is the basis of all the leading ones of modern times, and hence it is only natural that these should resemble the parent form in all essential respects.

The English alphabet is both defective and inconsistent, and we shall endeavor to give the reader some conception of its many shortcomings.

1. Different Sounds Are Represented by the Same Symbol.

We have in the English language (at least as recognized in this book) forty-two distinct articulate sounds. The alphabet consists of twenty-six letters, three of which — c, q, and x — are useless, having the sounds for which they stand equally well represented by other characters; it follows that twenty-three letters remain with which to represent forty-two sounds, and not one

of these has a fixed use. As a consequence, certain letters must represent two or more sounds.

A reference to the table on p. 122 will show the different sounds for which the letters and combinations of letters of the alphabet stand. It is easy to see the confusion that this entails. How is a person, on seeing a syllable or word in which several letters occur, to know for what sounds these characters stand, since each character represents different sounds at different times? There is nothing in the appearance of a word to suggest to him the proper sounds, and it is only by a sheer effort of the memory that he is able to know the different sounds that these letters and combinations of letters represent.

2. The Same Sound Is Represented by Different Symbols.

Of the forty-two sounds in the English language, not one has a fixed method of representation. The sound ō, for example, is found, by a reference to the table on p.

143, to be represented in as many as *eighteen* different ways. This, of course, adds greatly to the confusion already existing. It is this last irregularity, indeed, more than the previous one, that renders the language so inconsistent in its orthography.

Realizing that there are more sounds than symbols, and that, in consequence, some symbols must do extra duty, it would be possible to fix in mind those having more than one application, and to remember their separate uses, if they had been judiciously employed; but when, in addition, we have the same sound represented in several different ways, the perplexities become almost innumerable.

The following extract from the excellent little work entitled "The True Order of Studies," by Ex-President Hill, of Harvard University, will, it is thought, be of interest in this connection as bearing on the inconsistencies of English spelling. He says: "Unfortunately the English alphabet con-

tains but twenty-six letters, three of which —c, q, and x—are superfluous; while the sounds which ought to be represented are from thirty-four to forty. And in addition to this necessity for using the same letter to represent different sounds, (as, for example, t in bat, bath, bathe) we add the unnecessary use of various letters and combinations to represent the same sound, (as, for example, nay, neigh, nail, nation, they, fête, and other ways of writing the sound ā).

"Some writers have maintained that these are but trifling exceptions, and that the mass of our language is truly phonetic. But this is a mistaken view; the exceptional words occur so frequently that not only is a child unable to pronounce a new word by the aid of his alphabet, but no scholar of whatever ability can tell the pronunciation of an English word, which he has never chanced to hear, or to see printed with diacritic signs. It may therefore be justly said, that English is, like Chinese, not alphabetic in its dress, but logographic;

and there is no man living, in England or America, who has learned, or can learn to read it; that is, to pronounce any thing and every thing written in it.

"For this reason, learning to read, being the attempt to accomplish an impossible thing, is the most difficult task undertaken by an English child. A tough constitution resists a great deal of hardship and abuse; a vigorous intellect frequently survives the labor of learning to spell in the ordinary mode. A man who has lived through a course of bad diet, and inattention to the laws of health, is apt to regard attention to such matters as a mark of effeminacy; and, in like manner, those whose love of literature has not been quenched, and whose power to see truth has not been wholly blinded, by the ordinary mode of learning to read, suppose that there is no urgent need for improvement.

"He who will reflect, however, seriously, upon the absurdities of English orthography, and upon the gravity with which

those absurdities are usually introduced to the child as reasonable things, must perceive that such instruction has an injurious effect upon the child's mental powers, and upon his love of truth. The boy may survive it; as he survived in olden days compression of swathing-bands, drenching with herb-teas, and drugging with cordials; I will even allow that, in the case of great native vigor of mind, the injurious effect may be small: but it is always pernicious; and in the case of persons of small intellectual ability, disastrous. The child is told to spell a word, and then expected to pronounce it; as though the spelling were a guide to the pronunciation.

"I remember hearing a schoolfellow hesitate when he came to the word 'business.' 'Spell it!' said the teacher. 'Be, you, ess, eye, n, e, ess,—double ess,' replied the boy. 'Well! and what does that spell?' asked the teacher. As he paused for a reply to this unanswerable question, he espied a larger boy doing

something wrong, and looking sternly at him, uttered his name in tones of reproof,—'*Christopher Frazer!*' The little fellow thought this was the pronunciation of his 'be, you, ess, eye, etc.', and meekly repeated 'Christopher Frazer!' We laughed,—and yet that jumble of the *names* of the letters sounds as much like Christopher Frazer as it does like business."

We refer those who desire to know more fully Ex-President Hill's views upon this subject, to "The True Order of Studies," chapter on "Language."

2. The Need of a Phonetic Alphabet.

In view of the confusion that exists in English spelling,—a confusion that has always been recognized by scholars,—many reforms have been suggested to remedy the defect. It would be contrary to the purpose of this book to enter into the history of the spelling-reform movement started some years ago in England by Isaac Pitman, and since carried to greater

perfection in that country and the United States. The labors of Lepsius, Bell, Ellis, and Haldeman, it may be said, have been particularly fruitful of good results in this direction.

The fundamental principle of all pure phonetic representation is that each sound shall have a symbol, and that no symbol shall be used for any sound besides its own. There would thus never be doubt as to how a sound is represented, nor as to the sound for which a symbol stands.

In view of what has been said in the preceding pages, it is evident that our present method of spelling fulfils neither of these conditions. The question may very properly be asked: What assistance would phonetic representation render to pronunciation? The following is our answer. The pronunciation of words is an oral affair—a matter of spoken language. When spoken language is represented to the eye it is done by means of symbols, and from the interpretation of these symbols the correct

pronunciation or the rendering of the proper sounds in due order is supposed to be derived. But unless the characters or letters are the unvarying representatives of certain definite sounds, the correct pronunciation cannot be indicated to the eye. On this account it follows that *the relation is very intimate between phonetic representation and correct pronunciation.*

3. Necessity for Diacritical Marks.

Owing to the inadequacy of the letters of our alphabet to properly represent the sounds of the English language, it has been found necessary to devise a system of additional signs—a supplementary alphabet in fact—that shall indicate with greater exactness the proper pronunciation of words.

In many classes of educational books—spellers, readers, grammars, and dictionaries—diacritical marks are much used, indeed are indispensable to a proper treatment of the subject. There are many different systems in use, but the one most

widely employed is found in Webster's Unabridged Dictionary. As being the system most in use among the American people, we shall here present it in full.

It should be observed that the system in use in Worcester's Unabridged Dictionary does not differ very materially from the one herein described. As to the several large dictionaries that are now in process of publication, it is impossible to say which, if any of them, will eventually become the standard. In any case, it would take a long time for them to entirely supplant Webster's Dictionary, which has found its way into so many thousands of families, schools, and libraries.

4. The Diacritical Marks Used in Webster's Unabridged Dictionary.

To use Webster's Unabridged Dictionary for purposes of pronunciation, it is necessary to become thoroughly acquainted with the diacritical marks and their proper uses. At the foot of each folio in that book will be found a list of letters and

words introducing the diacritical marks in use upon the pages above. By making use of words extremely familiar, and whose pronunciation is universally known, it becomes easy to identify the proper sound with its proper symbol, and a transference of this sound to any word in which the sign occurs is easily accomplished.

The signs or marks are used both for vowels and consonants, and may be classified as follows :

Diacritical Marks.

- (1) *Vowel Marks.*
  - (1) The macron –
  - (2) The breve ˘
  - (3) The circumflex ^
  - (4) The single dot ·
  - (5) The double dot ··
  - (6) The tilde or wave
  - (7) The bar –
- (2) *Consonant Marks.*
  - (1) The single dot ·
  - (2) The tilde or wave
  - (3) The bar –
  - (4) The dotted bar ⸗
  - (5) The cedilla ¸

1. Vowel Marks.

1. The macron (–).—This sign consists of a short horizontal line placed over a

vowel or digraph, and indicates that this vowel or digraph is the symbol of a long sound, so called.

The following are its uses :

ā = ā, like a in ale.
ē = ē, " e " eve.
ī = ī, " i " ice.
ō = ō, " o " old.
ū = ū, " u " tube.
ū = yū, " u " use.
ȳ = ī, " y " my.
o͞o = o͞o, " oo " ooze.

Note.—In *this* work ū is used in only the first of the above two methods.

2. *The breve* (˘).—This sign consists of a curved line placed over a vowel or digraph, and indicates that this vowel or digraph is the symbol of a short sound, so called.

The following are its uses :

ă = ă, like a in at.
ĕ = ĕ, " e " ebb.
ĭ = ĭ, " i " it.
ŏ = ŏ, " o " odd.

ŭ = ŭ, like u in up.
ў = ĭ, " y " cyst.
o͝o = o͝o, " oo " wool.

3. The circumflex (^).—This sign consists of a caret placed over a vowel.

The following are its uses :

â = â, like a in fare.
ê = â, " e " ere.
ô = ô, " o " order.
û = û, " u " urge.

4. The single dot (·).—This sign is placed at times over, and at others under, the vowel whose sound it indicates.

The following are its uses :

ȧ = ȧ, like a in ask.
ạ = ŏ, " a " what.
ȯ = ŭ, " o " other.
ọ = o͝o, " o " wolf.
ụ = o͝o, " u " bull.

5. The double dot (¨).—This sign is placed at times over, and at others under, the vowel whose sound it indicates.

The following are its uses :

ä = ä, like a in arm.
ạ = ô, " a " all.
ï = ē, " i " pique.
o̤ = o͞o, " o " prove
ṳ = o͞o, " u " rude.

6. The tilde or wave (~).—This sign consists of a horizontal wave-like line placed over the vowel whose sound it indicates.

The following are its uses :

ẽ = ẽ, like e in ermine.
ĩ = ẽ, " i " irksome.

7. The bar (–).—This sign is placed under the vowel whose sound it indicates.

Its one use is the following :

e̲ = ā, like e in prey.

2. Consonant Marks.

1. The single dot (·).—This sign is placed over the consonant whose sound it indicates.

Its one use is the following :

ġ = j, like g in gin.

2. The tilde or wave (~).—This sign is placed over the consonant whose sound it indicates.

Its one use is the following :

ñ = ny, like n in cañon.

3. The bar (–).—This sign is placed over, under, and through the consonant or digraph whose sound it indicates.

The following are its uses :

ḡ = ḡ, like g in get.
n̄ = ng, " n " linger.
c̄ = k, " c " call.
c̄h = k, " ch " chorus.
t̄h = th, " th " thy.

4. The dotted bar (÷).—This sign consists of a horizontal line with a dot placed over it. It is placed under the letter whose sound it indicates.

The following are its uses :

ṣ = z, like s in has.
x̣ = ḡz, " x " exist.

5. The cedilla (ↄ).—This sign, shaped

somewhat like the figure 5, is an importation from the Spanish, and is a diminutive of the Greek letter "zeta." It is used only under the letter c.

The following are its uses:

ç*h* = sh, like ch in chaise.
ç = s, " c " cede.

3. The Use of Italics.

E, *i*, *o*, when printed in italics in Webster, are regarded as silent letters; but when an entire word is so printed, it merely denotes that it is one derived from some foreign language, either ancient or modern, and is as yet scarcely anglicized. We refer the reader to the Principles of Pronunciation, "Webster's Unabridged Dictionary," p. xli., for a fuller consideration of the diacritical marks and their uses.

Note.—That slight modification in the use of these marks, that we have found it necessary to make in the somewhat simpler system adopted in this book, will be found given on p. 187.

5. Concluding Remarks.

From what has been previously said in this chapter the reader must now be aware that every letter of the English alphabet is the symbol of more than one sound. It is also true that numberless *combinations* of letters are employed to represent the simple and diphthongal sounds of the language.

An effort has been made in the table on p. 122 to present all the letters and groups of letters so used, together with the sounds for which they stand.

Not only is each letter the symbol of more than one sound, but each sound is represented in more than one way, in some instances in as many as eighteen.

An effort has also been made, in the table on p. 143, to show the different ways in which the articulate sounds are represented in the English language. The *first table* is for *a person reading*, who may meet with a symbol, and may desire to know what sound it represents. The *second table*

is for *a person writing*, who may wish to know by what symbol a certain sound is represented.

In the *first* instance the person has the symbol, and desires to know what sounds it represents; in the *second* he has the sound, and desires to know the symbols by which it is denoted.

In the *first* table the symbols are classified as to form (single symbols, double symbols, etc.).

In the *second* table the symbols are classified as to use—that is, as the representatives of the articulate sounds.

The two tables supplement each other, and will furnish a most instructive commentary upon the perplexing condition of English spelling. These lists might have been indefinitely extended by the use of proper names, a few only of which have been inserted.

CHAPTER VIII.

THE SYMBOLS CLASSIFIED ACCORDING TO FORM, WITH THE USES TO WHICH THEY ARE PUT.

1. Introductory.

THIS list of symbols has been prepared for the purpose of showing the different ways in which the letters of the alphabet are employed to represent the articulate sounds. It is of service to a person reading, who may desire to know for what sound or sounds any symbol (either simple or compound) may stand.

These symbols are classified as to *form* (single, double, etc.); in the table the symbol is given first, and then the sounds which it represents. These sounds are accompanied by illustrative words, in which the symbols will be found to occur.

2. The Symbols Classified as to Form.

1. Single Symbols.

Symbol.		Sound.		Illustrative Word.
a	stands for	ä	as in	arm
a	"	å	"	ask
a	"	ă	"	at
a	"	â	"	care
a	"	ĕ	"	any
a	"	ā	"	ale
a	"	ŏ	"	wander
a	"	ö	"	salt
a	"	ô	"	ail
b	"	b	"	bat
c	"	sh	"	oceanic
c	"	s	"	cede
c	"	k	"	cat
c	"	ch	"	violoncello
d	"	d	"	dot
e	"	ă	"	sergeant
e	"	â	"	there
e	"	ĕ	"	met
e	"	ā	"	re
e	"	ĭ	"	English
e	"	ē	"	me

Symbol.		Sound.		Illustrative Word.
e	stands for	ẽ	as in	ermine
f	"	v	"	of
f	"	f	"	foot
g	"	zh	"	Germinal
g	"	g̃	"	got
g	"	j	"	gin
g	"	d	"	suggest (*Web.*)
h	"	th	"	eighth
h	"	h	"	hat
i	"	ĕ	"	squirrel (*Wor.*)
i	"	ɪ	"	ill
i	"	ē	"	machine
i	"	ŭ	"	squirrel (*Web.*)
i	"	ẽ	"	mirth
i	"	y	"	genius
i	"	ɪ	"	ice
j	"	y	"	hallelujah
j	"	zh	"	jambeux
j	"	j	"	jet
k	"	k	"	kit
l	"	y	"	surveillance
l	"	l	"	lad
m	"	m	"	man

Symbol.		Sound.		Illustrative Word.
n	stands for	ng	as in	pink
n	"	n	"	nail
o	"	ĭ	"	women
o	"	ŏ	"	not
o	"	ŏ	"	dog
o	"	ô	"	fork
o	"	ŏ	"	whole
o	"	ŏ	"	old
o	"	o͝o	"	wolf
o	"	o͞o	"	do
o	"	û	"	worm
o	"	ŭ	"	son
o	"	ow	"	accomptant
o	"	wŭ	"	one
p	"	p	"	pin
q	"	k	"	queen
r	"	r	"	rat
s	"	zh	"	measure
s	"	z	"	rosy
s	"	sh	"	sugar
s	"	s	"	sat
t	"	zh	"	transition
t	"	sh	"	negotiate

Symbol.		Sound.		Illustrative Word.
t stands for ch as in nature				
t	"	t	"	tan
u	"	ĕ	"	bury
u	"	ĭ	"	busy
u	"	o͝o	"	bull
u	"	o͞o	"	tufa
u	"	û	"	urge
u	"	ŭ	"	up
u	"	w	"	guano
u	"	f	"	lieutenant
u	"	ū	"	tube
u	"	y-ĭ-o͞o	"	use
v	"	v	"	vow
w	"	o͞o	"	now
w	"	w	"	wet
x	"	z	"	Xanthus
x	"	g̃-z	"	exist
x	"	k-sh	"	luxury
x	"	k-s	"	wax
y	"	ĕ	"	Tyrwhitt
y	"	ĭ	"	nymph
y	"	ē	"	myrtle
y	"	y	"	yet

Symbol.		Sound.		Illustrative Word.
y	stands for	ĭ	as in	my
z	"	zh	"	azure
z	"	z	"	zone
z	"	d	"	mezzo
z	"	s	"	waltz
z	"	t	"	mezzanine (Cull)

2. Double Symbols.

Symbol.		Sound.		Illustrative Word.
aa	stands for	ä	as in	bazaar
aa	"	ă	"	Isaac
aa	"	â	"	Aaron
ae	"	ĕ	"	diæresis
ae	"	ā	"	mælstrom
ae	"	ē	"	Cæsar
ah	"	ä	"	ah!
ai	"	ă	"	plaid
ai	"	â	"	fair
ai	"	ĕ	"	said
ai	"	ā	"	aid
ai	"	ĭ	"	certain
ai	"	ē	"	plait (coll.)
ai	"	ī	"	aisle

Symbol.		Sound.		Illustrative Word.
al	stands for	ä	as in	calm
al	"	ă	"	salmon
al	"	ô	"	talk
ao	"	ā	"	gaol
ao	"	ô	"	extraordinary
au	"	ä	"	taunt
au	"	å	"	draught
au	"	ā	"	gaugè
au	"	ô	"	sauce
au	"	ō	"	mauve
aw	"	ô	"	awl
ay	"	ĕ	"	says
ay	"	ā	"	bay
ay	"	ĭ	"	Monday
ay	"	ē	"	quay
ay	"	ī	"	ay
bb	"	b	"	ebb
bd	"	d	"	bdellium
be	"	b	"	glebe
bh	"	b	"	bhang
bt	"	t	"	doubt
cc	"	k	"	succumb
ce	"	z	"	suffice

Symbol.		Sound.		Illustrative Word.
ce	stands	for sh	as in	cetaceous
ce	"	s	"	sauce
ch	"	j	"	Norwich
ch	"	sh	"	chaise
ch	"	k	"	chyle
ch	"	ch	"	chin
ci	"	sh	"	social
ck	"	k	"	clock
ct	"	t	"	indict
cz	"	z	"	Czar
dd	"	d	"	odd
de	"	d	"	bromide
dg	"	j	"	judgment
dh	"	d	"	dhoorra
di	"	j	"	soldier
dn	"	n	"	Dnieper
ds	"	z	"	Windsor
dt	"	t	"	Stadtholder
ea	"	ä	"	heart
ea	"	â	"	pear
ea	"	ĕ	"	bread
ea	"	ā	"	break
ea	"	ē	"	beat

Symbol.		Sound.		Illustrative Word.
ea	stands for	ŭ	as in	ocean
ea	"	ẽ	"	earth
ed	"	d	"	preyed
ed	"	t	"	gasped
ee	"	â	"	e'er
ee	"	ā	"	mêlée
ee	"	ĭ	"	been
ee	"	ē	"	feet
eh	"	ā	"	eh!
ei	"	â	"	their
ei	"	ĕ	"	heifer
ei	"	ā	"	veil
ei	"	ĭ	"	forfeit
ei	"	ē	"	seize
ei	"	ī	"	height
el	"	l	"	mantel
en	"	n	"	seven
eo	"	ĕ	"	leopard
eo	"	ē	"	people
eo	"	ô	"	George
eo	"	ŏ	"	yeoman
eo	"	ŭ	"	dungeon
eo	"	ow	"	Macleod

Symbol.		Sound.		Illustrative Word.
eo	stands for	ū	as in	feodal
eu	"	o͞o	"	rheumatism
eu	"	û	"	connoisseur
eu	"	ū	"	neuter
ew	"	ō	"	sew
ew	"	o͞o	"	strew
ew	"	ū	"	new
ey	"	á	"	eyre
ey	"	ā	"	they
ey	"	ĭ	"	monkey
ey	"	ē	"	key
ey	"	ī	"	eying
fe	"	f	"	safe
ff	"	f	"	staff
ft	"	f	"	often
ge	"	zh	"	rouge
ge	"	j	"	range
gg	"	g̃	"	egg
gg	"	j	"	exaggerate
gh	"	g̃	"	ghost
gh	"	f	"	laugh
gh	"	k	"	hough
gh	"	p	"	hiccough

Symbol.		Sound.		Illustrative Word.
gi	stands for	j	as in	giaour
gl	"	l	"	intaglio
gm	"	m	"	apothegm
gn	"	n	"	gnash
gu	"	g̃	"	guinea
he	"	ẽ	"	herb
hn	"	n	"	John
hu	"	ŭ	"	humble
ia	"	ĭ	"	carriage
ie	"	ĕ	"	friend
ie	"	ĭ	"	sieve
ie	"	ē	"	field
ie	"	ī	"	vie
il	"	l	"	devil
in	"	n	"	cousin
io	"	ŭ	"	cushion
io	"	y	"	bilious
is	"	ē	"	Louis
ke	"	k	"	lake
kh	"	k	"	khan
kn	"	n	"	knee
ld	"	l	"	Guildford
ld	"	d	"	should

Symbol.		Sound.		Illustrative Word.
le	stands for	l	as in	mantle
ll	"	l	"	tally
ln	"	l	"	kiln
mb	"	m	"	plumb
me	"	m	"	same
mm	"	m	"	rammed
mn	"	n	"	mnemonics
mn	"	m	"	limn
mp	"	n	"	comptroller
nd	"	ng	"	handkerchief
nd	"	n	"	handsome
ne	"	n	"	done
ng	"	ng	"	sing
nn	"	n	"	inn
nw	"	n	"	Greenwich
oa	"	ô	"	broad
oa	"	ŏ	"	coat
oa	"	ō	"	roam
oa	"	û	"	cupboard
oe	"	ĕ	"	œdipus
oe	"	ē	"	œsophagus
oe	"	ō	"	hoe
oe	"	o͞o	"	shoe

Symbol.		Sound.		Illustrative Word.
oe	stands for	ŭ	as in	does
oh	"	ō	"	oh!
oi	"	ĭ	"	tortoise
oi	"	ŭ	"	porpoise
oi	"	oi	"	join
ol	"	ŏ	"	yolk
oo	"	ō	"	door
oo	"	o͝o	"	foot
oo	"	o͞o	"	moon
oo	"	ŭ	"	blood
os	"	ō	"	Grosvenor
ot	"	ō	"	depot
ou	"	ŏ	"	lough
ou	"	ö	"	cough
ou	"	ô	"	bought
ou	"	ŏ	"	poultry
ou	"	ō	"	shoulder
ou	"	o͝o	"	would
ou	"	o͞o	"	group
ou	"	û	"	journey
ou	"	ŭ	"	touch
ou	"	w	"	zouave
ou	"	ow	"	out

Symbol.		Sound.		Illustrative Word.
ow	stands for	ŏ	as in	knowledge
ow	"	ō	"	grow
ow	"	ŭ	"	gallows
ow	"	ow	"	crowd
oy	"	oi	"	oyster
pb	"	b	"	cupboard
pe	"	p	"	tape
ph	"	v	"	Stephen
ph	"	f	"	philosophy
ph	"	p	"	naphtha
pn	"	n	"	pneumonia
pp	"	p	"	happy
ps	"	s	"	psalm
pt	"	t	"	ptisan
qu	"	k	"	coquette
re	"	r	"	core
rh	"	r	"	rheum
rr	"	r	"	hurry
rt	"	r	"	mortgage
rw	"	r	"	Norwich
sc	"	sh	"	conscientious
sc	"	s	"	science
sc	"	k	"	viscount

Symbol.		Sound.		Illustrative Word.
se	stands for	z	as in	ease
se	"	sh	"	nauseous
se	"	s	"	tortoise
sh	"	z	"	dishonor
sh	"	sh	"	shelf
sh	"	s	"	cuish
sl	"	l	"	island
sn	"	n	"	puisne
sp	"	z	"	raspberry
ss	"	zh	"	abscission
ss	"	z	"	hussar
ss	"	sh	"	mission
ss	"	s	"	stress
st	"	z	"	mistletoe
st	"	s	"	gristle
sw	"	z	"	Chiswick
sw	"	s	"	sword
te	"	t	"	minute
th	"	th	"	then
th	"	th	"	thing
th	"	t	"	thyme
ti	"	sh	"	captious
ti	"	ch	"	Christian

Symbol.		Sound.		Illustrative Word.
tl	stands for	l	as in	bristly
tt	"	t	"	butt
tw	"	t	"	two
ua	"	ä	"	guard
ua	"	ă	"	guarantee
ua	"	ū	"	mantua
ue	"	ĕ	"	guest
ue	"	ē	"	Portuguese
ue	"	o͞o	"	rue
ue	"	ẽ	"	guerdon
ue	"	ū	"	true
uh	"	ū	"	buhl
ui	"	ĭ	"	guinea
ui	"	o͞o	"	bruit
ui	"	ī	"	guile
ui	"	ū	"	suit
uy	"	ĭ	"	plaguy
uy	"	o͞o	"	Schuylkill
uy	"	ī	"	buy
ve	"	v	"	have
vv	"	v	"	navvy
wr	"	r	"	wrong
xi	"	ksh	"	noxious

Symbol.		Sound.		Illustrative Word.
ye	stands for	ī	as in	rye
ze	"	z	"	froze
zi	"	zh	"	glazier
zz	"	z	"	buzz

3. Triple Symbols.

Symbol.		Sound.		Illustrative Word.
alf	stands for	ā	as in	halfpenny
aoh	"	ō	"	Pharaoh
aul	"	ô	"	caulk
aut	"	ō	"	hautboy
aux	"	ō	"	faux pas
awe	"	ô	"	awe
aye	"	â	"	prayer (petition)
aye	"	ā	"	aye (always)
aye	"	ī	"	aye (yes)
cch	"	k	"	Bacchus
che	"	k	"	ache
chm	"	m	"	drachm
chs	"	sh	"	fuchsia
cht	"	t	"	yacht
ckb	"	b	"	Cockburn
cle	"	l	"	muscle
cqu	"	k	"	lacquer

Symbol.		Sound.		Illustrative Word.
dge	stands for	j	as in	fledge
ddh	"	d	"	Buddhist
dne	"	n	"	Wednesday
eau	"	ĭ	"	beaufin
eau	"	ō	"	beau
eau	"	ū	"	beauty
eaw	"	ū	"	meaw
eew	"	o͞o	"	leeward
eig	"	ĭ	"	foreign
eig	"	ē	"	seignior
eoi	"	oi	"	burgeois
eou	"	ŭ	"	gorgeous
eui	"	û	"	fauteuil
eye	"	ī	"	eye
ght	"	t	"	bright
gue	"	ḡ	"	fugue
hei	"	â	"	heir
ieu	"	ū	"	lieu
iew	"	ū	"	view
lle	"	l	"	belle
mme	"	m	"	programme
mpb	"	m	"	Campbell
oei	"	ī	"	œiliad (*Wor.*)

Symbol.		Sound.		Illustrative Word.
oeu	stands for	ū	as in	manœuvre
ois	"	ǐ	"	chamois
ois	"	oi	"	chamois
ous	"	o͞o	"	rendezvous
owe	"	ō	"	owe
ppe	"	p	"	steppe
pph	"	f	"	sapphire
pse	"	s	"	pseudo
psh	"	sh	"	pshaw
que	"	k	"	oblique
rps	"	r	"	corps
rrh	"	r	"	catarrh
rwh	"	r	"	Tyrwhitt
sch	"	sh	"	schorl
sch	"	s	"	schism
sle	"	l	"	isle
sme	"	m	"	disme
sne	"	n	"	demesne
sth	"	z	"	asthmax
sth	"	s	"	isthmus
tch	"	ch	"	patch
the	"	th	"	breathe
tle	"		"	bristle

Symbol.		Sound.		Illustrative Word.
tth	stands for	th	as in	Matthew
tzs	"	s	"	britzska
ual	"	l	"	victual
uet	"	ā	"	bouquet
uoi	"	ē	"	turquoise
ven	"	n	"	sevennight

4. Quadruple Symbols.

Symbol.		Sound.		Illustrative Word.
aout	stands for	o͞o	as in	caoutchouc
augh	"	ô	"	faugh
eice	"	ĕ	"	Leicester
eigh	"	ā	"	neigh
ngue	"	ng	"	tongue
orce	"	o͝o	"	Worcester
ouce	"	o͝	"	Gloucester
ough	"	ō	"	dough
ough	"	o͞o	"	through
ough	"	ow	"	slough
ough	"	o͝k	"	hough
ough	"	o͝f	"	cough
ough	"	ŭf	"	rough
ough	"	ŭp	"	hiccough

Symbol.	Sound.	Illustrative Word.
phth	stands for th as in	phthisis
phth	" t "	phthisic

5. Quintuple Symbols.

Symbol.	Sound.	Illustrative Word.
ougha	stands for o͞o as in	brougham

CHAPTER IX.

THE SYMBOLS CLASSIFIED AS TO USE, WITH THE FORMS THAT THEY ASSUME.

1. Introductory.

THIS list of symbols has been prepared for the purpose of showing the different ways in which the elementary sounds are represented by the letters of the English alphabet. It is of service to a person who may desire to know by what symbol or symbols any given sound is represented.

The symbols here given are classified as to *use;* that is, as the representatives of the articulate sounds. The sounds are given in the order of their consideration in Chapter V., followed by the letters and combinations of letters used to represent them. The letters are in every case accompanied by words illustrating their use.

The present table and the one on p. 122 contain exactly the same number of items, since they are simply two different classifications of the same symbols. It may be here remarked that the number of symbols given is 226.

2. The Symbols Classified as to Use.

1. Symbols Representing Single Sounds.

Sound.		Symbol.		Illustrative Word.
ä	is represented by	a	as in	arm
ä	"	e	"	sergeant
ä	"	aa	"	bazaar
ä	"	ah	"	ah!
ä	"	al	"	calm
ä	"	au	"	taunt
ä	"	ea	"	heart
ä	"	ua	"	guard
å	"	a	"	ask
å	"	au	"	draught
ă	"	a	"	at
ă	"	aa	"	Isaac
ă	"	ai	"	plaid
ă	"	al	"	salmon

Sound.		Symbol.		Illustrative Word.
ă is represented	by	ua	as in	guarantee
â	"	a	"	care
â	"	e	"	there
â	"	aa	"	Aaron
â	"	ai	"	fair
â	"	ea	"	pear
â	"	ee	"	e'er
â	"	ei	"	their
â	"	ey	"	eyre
â	"	aye	"	prayer(petition)
â	"	hei	"	heir
ĕ	"	a	"	any
ĕ	"	e	"	met
ĕ	"	i	"	squirrel(*Wor.*)
ĕ	"	u	"	bury
ĕ	"	y	"	Tyrwhitt
ĕ	"	ae	"	diæresis
ĕ	"	ai	"	said
ĕ	"	ay	"	says
ĕ	"	ea	"	bread
ĕ	"	ei	"	heifer
ĕ	"	eo	"	leopard
ĕ	"	ie	"	friend

Sound.		Symbol.		Illustrative Word.
ĕ	is represented by	oe	as in	Œdipus
ĕ	"	ue	"	guest
ĕ	"	eice	"	Leicester
ā	"	a	"	ale
ā	"	e	"	re
ā	"	ae	"	mælstrom
ā	"	ai	"	aid
ā	"	ao	"	gaol
ā	"	au	"	gauge
ā	"	ay	"	bay
ā	"	ea	"	break
ā	"	ee	"	mêlée
ā	"	eh	"	eh!
ā	"	ei	"	veil
ā	"	ey	"	they
ā	"	alf	"	halfpenny
ā	"	aye	"	aye (always)
ā	"	uet	"	bouquet
ā	"	eigh	"	neigh
ĭ	"	e	"	English
ĭ	"	i	"	ill
ĭ	"	o	"	women
ĭ	"	u	"	busy

Sound.		Symbol.		Illustrative Word.
ĭ	is represented by	y	as in	nymph
ĭ	"	ai	"	certain
ĭ	"	ay	"	Monday
ĭ	"	ee	"	been
ĭ	"	ei	"	forfeit
ĭ	"	ey	"	monkey
ĭ	"	ia	"	carriage
ĭ	"	ie	"	sieve
ĭ	"	oi	"	tortoise
ĭ	"	ui	"	guinea
ĭ	"	uy	"	plaguy
ĭ	"	eau	"	beaufin
ĭ	"	eig	"	foreign
ĭ	"	ois	"	chamois
ē	"	e	"	me
ē	"	i	"	machine
ē	"	ae	"	Cæsar
ē	"	ai	"	plait (coll.)
ē	"	ay	"	quay
ē	"	ea	"	beat
ē	"	ee	"	feet
ē	"	ei	"	seize
ē	"	eo	"	people

Sound.		Symbol.		Illustrative Word.
ē	is represented by	is	as in	Louis
ē	"	ey	"	key
ē	"	ie	"	field
ē	"	oe	"	œsophagus
ē	"	ue	"	Portuguese
ē	"	eig	"	seignior
ē	"	uoi	"	turquoise
ŏ	"	a	"	wander
ŏ	"	o	"	not
ŏ	"	ou	"	lough
ŏ	"	ow	"	knowledge
ŏ	"	ouce	"	Gloucester
ŏ	"	a	"	salt
ŏ	"	o	"	dog
ŏ	"	ou	"	cough
ô	"	a	"	all
ô	"	o	"	fork
ô	"	al	"	talk
ô	"	ao	"	extraord^{inery}
ô	"	au	"	sauce
ô	"	aw	"	awl
ô	"	eo	"	George
ô	"	oa	"	broad

Sound.		Symbol.		Illustrative Word.
ô	is represented by	ou	as in	bought
ô	"	aul	"	caulk
ô	"	awe	"	awe
ô	"	augh	"	faugh
ŏ	"	o	"	whole
ŏ	"	oa	"	coat
ŏ	"	ol	"	yolk
ŏ	"	ou	"	poultry
ō	"	o	"	old
ō	"	au	"	mauve
ō	"	eo	"	yeoman
ō	"	ew	"	sew
ō	"	oa	"	roam
ō	"	oe	"	hoe
ō	"	oh	"	oh!
ō	"	oo	"	door
ō	"	os	"	Grosvenor
ō	"	ot	"	depot
ō	"	ou	"	shoulder
ō	"	ow	"	grow
ō	"	aoh	"	Pharaoh
ō	"	aut	"	hautboy
ō	"	aux	"	faux-pas

Sound.		Symbol.		Illustrative Word.
ō is represented by		eau	as in	beau
ō	"	owe	"	owe
ō	"	ough	"	dough
o͝o	"	o	"	wolf
o͝o	"	u	"	bull
o͝o	"	oo	"	foot
o͝o	"	ou	"	would
o͝o	"	orce	"	Worcester
o͞o	"	o	"	do
o͞o	"	u	"	tufa
o͞o	"	w	"	now
o͞o	"	eu	"	rheumatism
o͞o	"	ew	"	strew
o͞o	"	oe	"	shoe
o͞o	"	oo	"	moon
o͞o	"	ou	"	group
o͞o	"	ue	"	rue
o͞o	"	ui	"	bruit
o͞o	"	uy	"	Schuylkill
o͞o	"	eew	"	leeward
o͞o	"	ous	"	rendezvous
o͞o	"	aout	"	caoutchouc
o͞o	"	ough	"	through

Sound.		Symbol.		Illustrative Word.
o͞o is represented by ougha as in brougham				
û	"	o	"	worm
û	"	u	"	urge
û	"	eu	"	connoisseur
û	"	oa	"	cupboard
û	"	ou	"	journey
û	"	ui	"	fauteuil
ŭ	"		"	squirrel
ŭ	"	⌣	"	son
ŭ	"	u	"	up
ŭ	"	ea	"	ocean
ŭ	"	eo	"	dungeon
ŭ	"	hu	"	humble
ŭ	"	io	"	cushion
ŭ	"	oe	"	does
ŭ	"	oi	"	porpoise
ŭ	"	oo	"	blood
ŭ	"	ou	"	touch
ŭ	"	ow	"	gallows
ŭ	"	eou	"	gorgeous
ẽ	"	e	"	ermine
ẽ	"	i	"	mirth
ẽ	"	y	"	myrtle

Sound.		Symbol.		Illustrative Word.
ẽ is represented by ea as in earth				
ẽ	"	he	"	herb
ẽ	"	ue	"	guerdon
y	"	i	"	genius
y	"	j	"	hallelujah
y	"	y	"	yet
y	"	l	"	surveillance
y	"	io	"	bilious
w	"	u	"	guano
w	"	w	"	wet
w	"	ou	"	zouave
r	"	r	"	rat
r	"	re	"	core
r	"	rh	"	rheum
r	"	rr	"	hurry
r	"	rt	"	mortgage
r	"	rw	"	Norwich
r	"	wr	"	wrong
r	"	rps	"	corps
r	"	rrh	"	catarrh
r	"	rwh	"	Tyrwhitt
l	"	l	"	lad
l	"	el	"	mantel

Sound.		Symbol.		Illustrative Word.
l	is represented by	gl	as in	intaglio
l	"	il	"	devil
l	"	ld	"	Guildford
l	"	le	"	mantle
l	"	ll	"	tally
l	"	ln	"	kiln
l	"	sl	"	island
l	"	tl	"	bristly
l	"	cle	"	muscle
l	"	lle	"	belle
l	"	sle	"	isle
l	"	tle	"	bristle
l	"	ual	"	victual
ng	"	n	"	pink
ng	"	nd	"	handker[chief]
ng	"	ng	"	sing
ng	"	ngue	"	tongue
n	"	n	"	nail
n	"	dn	"	Dnieper
n	"	en	"	seven
n	"	gn	"	gnash
n	"	hn	"	John
n	"	in	"	cousin

Sound.		Symbol.		Illustrative Word.
n is represented by		kn	as in	knee
n	"	mn	"	mnemonics
n	"	mp	"	comptroller
n	"	nd	"	handsome
n	"	ne	"	done
n	"	nn	"	inn
n	"	nw	"	Greenwich
n	"	pn	"	pneumonia
n	"	sn	"	puisne
n	"	dne	"	Wednesday
n	"	sne	"	demesne
n	"	ven	"	sevennight
m	"	m	"	man
m	"	gm	"	apothegm
m	"	mb	"	plumb
m	"	me	"	same
m	"	mm	"	rammed
m	"	mn	"	limn
m	"	chm	"	drachm
m	"	mme	"	programme
m	"	mpb	"	Campbell
m	"	sme	"	disme
zh	"	g	"	Germinal

Sound.		Symbol.		Illustrative Word.
zh	is represented by	j	as in	jambeux
zh	"	s	"	measure
zh	"	t	"	transition
zh	"	z	"	azure
zh	"	ge	"	rouge
zh	"	ss	"	abscission
zh	"	zi	"	glazier
z	"	s	"	rosy
z	"	x	"	Xanthus
z	"	z	"	zone
z	"	ce	"	suffice
z	"	cz	"	Czar
z	"	ds	"	Windsor
z	"	se	"	ease
z	"	sh	"	dishonor
z	"	sp	"	raspberry
z	"	ss	"	hussar
z	"	st	"	mistletoe
z	"	sw	"	Chiswick
z	"	ze	"	froze
z	"	zz	"	buzz
z	"	sth	"	asthma
th	"	th	"	then

Sound:		Symbol.		Illustrative Word.
th	is represented by	the	as in	breathe
v	"	f	"	of
v	"	v	"	vow
v	"	ph	"	Stephen
v	"	ve	"	have
v	"	vv	"	navvy
g̈	"	g	"	got
g̈	"	gg	"	egg
g̈	"	gh	"	ghost
g̈	"	gu	"	guinea
g̈	"	gue	"	fugue
j	"	g	"	gin
j	"	j	"	jet
j	"	ch	"	Norwich
j	"	dg	"	judgment
j	"	di	"	soldier
j	"	ge	"	range
j	"	gg	"	exaggerate
j	"	gi	"	giaour
j	"	dge	"	fledge
d	"	d	"	dot
d	"	g	"	suggest (*Web.*
d	"	z	"	mezzo

Sound.		Symbol.		Illustrative Word.
d	is represented by	bd	as in	bdellium
d	"	dd	"	odd
d	"	de	"	bromide
d	"	dh	"	dhoorra
d	"	ed	"	preyed
d	"	ld	"	should
d	"	ddh	"	Buddhist
b	"	b	"	bat
b	"	bb	"	ebb
b	"	be	"	glebe
b	"	bh	"	bhang
b	"	pb	"	cupboard
b	"	ckb	"	Cockburn
sh	"	c	"	oceanic
sh	"	s	"	sugar
sh	"	t	"	negotiate
sh	"	ce	"	cetaceous
sh	"	ci	"	social
sh	"	ch	"	chaise
sh	"	sc	"	conscien^{tious}
sh	"	se	"	nauseous
sh	"	sh	"	shelf
sh	"	ss	"	mission

Sound.		Symbol.		Illustrative Word.
sh is represented by		ti	as in	captious
sh	"	chs	"	fuchsia
sh	"	psh	"	pshaw
sh	"	sch	"	schorl
s	"	c	"	cede
s	"	s	"	sat
s	"	z	"	waltz
s	"	ce	"	sauce
s	"	ps	"	psalm
s	"	sc	"	science
s	"	se	"	tortoise
s	"	sh	"	cuish
s	"	ss	"	stress
s	"	st	"	gristle
s	"	sw	"	sword
s	"	pse	"	pseudo
s	"	sch	"	schism
s	"	sth	"	isthmus
s	"	tzs	"	britzska
th	"	h	"	eighth
th	"	th	"	thing
th	"	tth	"	Matthew
th	"	phth	"	phthisis

Sound.		Symbol.		Illustrative Word.
f	is represented by	f	as in	foot
f	"	u	"	lieutenant
f	"	fe	"	safe
f	"	ff	"	staff
f	"	ft	"	often
f	"	gh	"	laugh
f	"	ph	"	philosophy
f	"	pph	"	sapphire
k	"	c	"	cat
k	"	k	"	kit
k	"	q	"	queen
k	"	cc	"	succumb
k	"	ch	"	chyle
k	"	ck	"	clock
k	"	gh	"	hough
k	"	ke	"	lake
k	"	kh	"	khan
k	"	qu	"	coquette
k	"	sc	"	viscount
k	"	cch	"	Bacchus
k	"	che	"	ache
k	"	cqu	"	lacquer
k	"	que	"	oblique

Sound.		Symbol.		Illustrative Word.
ch is represented by		c	as in	violoncello
ch	"	t	"	nature
ch	"	ch	"	chin
ch	"	ti	"	Christian
ch	"	tch	"	patch
t	"	t	"	tạn
t	"	z	"	mezzanine
t	"	bt	"	doubt (Cull)
t	"	ct	"	indict
t	"	dt	"	stadtholder
t	"	ed	"	gasped
t	"	pt	"	ptisan
t	"	te	"	minute
t	"	th	"	thyme
t	"	tt	"	butt
t	"	tw	"	two
t	"	cht	"	yacht
t	"	ght	"	bright
t	"	phth	"	phthisic
p	"	p	"	pin
p	"	gh	"	hiccough
p	"	pe	"	tape
p	"	ph	"	naphtha

Sound.		Symbol.		Illustrative Word.
p	is represented by	pp	as in	happy
p	"	ppe	"	steppe
h	"	h	"	hat

2. Symbols Representing Double Sounds.

Sound.		Symbol.		Illustrative Word.
ī	is represented by	i	as in	ice
ī	"	y	"	my
ī	"	ai	"	aisle
ī	"	ay	"	ay
ī	"	ei	"	height
ī	"	ey	"	eying
ī	"	ie	"	vie
ī	"	ui	"	guile
ī	"	uy	"	buy
ī	"	ye	"	rye
ī	"	aye	"	aye (yes)
ī	"	eye	"	eye
ī	"	oei	"	œiliad (*Wor.*)
oi	"	oi	"	join
oi	"	oy	"	oyster
oi	"	eoi	"	burgeois
oi	"	ois	"	chamois

Sound.		Symbol.		Illustrative Word.
ow is represented by		o	as in	accomptant
ow	"	eo	"	Macleod
ow	"	ou	"	out
ow	"	ow	"	crowd
ow	"	ough	"	slough
ū	"	u	"	tube
ū	"	eo	"	feodal
ū	"	eu	"	neuter
ū	"	ew	"	new
ū	"	ua	"	mantua
ū	"	ue	"	true
ū	"	uh	"	buhl
ū	"	ui	"	suit
ū	"	eau	"	beauty
ū	"	eaw	"	meaw
ū	"	ieu	"	lieu
ū	"	iew	"	view
ū	"	oeu	"	manœuvre

3. Symbols Representing a Few Extra Combinations of Sounds.

Sound.		Symbol.		Illustrative Word.
ŏk is represented by		ough	as in	hough
ŏf	"	ough	"	ĉough

Sound.		Symbol.		Illustrative Word.
ŭf	is represented by	ough	as in	rough
ŭp	"	ough	"	hiccough
wŭ	"	o	"	one
g̅z	"	x	"	exist
k-sh	"	x	"	luxury
k-sh͡	"	xi	"	noxious
ks	"	x	"	wax
yo͞o	"	u	"	use

CHAPTER X.

RULES AND SUGGESTIONS — BOTH GENERAL AND SPECIAL—FOR BECOMING PROFICIENT IN ENGLISH PRONUNCIATION.

1. Introductory.

THUS far in the consideration of our subject, we have dealt only with its facts and principles. It is now our intention to develop from this positive knowledge a set of rules or directions that shall enable the reader to make a practical application of what has preceded. We shall first give a résumé of the steps thus far taken, and also of the manner in which we have led up to the present chapter.

After the "Introduction," (Chap. I.), in which we endeavored to make evident the importance of the subject of pronunciation and the method of treating it adopted in

this book, we proceeded to consider the "Physical Nature of Sound." This was followed by a general consideration of the vocal organs and their use in the production of voice. "Vocal Sounds in General" were then touched upon, after which were considered "English Sounds in Particular." "General Alphabetics," or the means devised by mankind for representing articulate sounds, then received attention, and this was succeeded by a consideration of the methods in vogue in the English language.

But since in English, owing to its unphonetic character, over two hundred symbols are required to represent the forty-two elementary sounds, we in the next two chapters, classified these symbols,—in the one as to *form*, in the other as to *use*.

This, then, is in substance the information furnished thus far by this book. Although rules may be superfluous, especially if the principles upon which they depend have already been presented, still since in nearly all matters, principles are liable to be

imperfectly apprehended, rules are, in general, necessary. On this account the present chapter has been prepared.

We divide these rules into two parts,—General and Special, and arrange them in what seems to be the order of their relative importance.

2. General Rules.

1. Learn to Distinguish the Elementary Sounds so as to easily Recognize them when Heard.

This rule lies at the basis of all success in pronunciation. Unless a person is able to distinguish the elementary sounds, he is not prepared to take even the first steps in the art of pronunciation. Each sound should be so familiar to him as to have an identity of its own, and should under all circumstances be clearly and distinctly recognized. This can be brought about only after much practice, and after the ear has been trained to the observation of delicate distinctions. Whatever other means may be adopted to attain skill in the art of pro-

nunciation, this discipline of the ear cannot be disregarded. We therefore insist upon its importance for all who may desire to become good in the pronunciation of their mother-tongue. To familiarize the reader with these sounds, we have discussed them somewhat fully in the chapter on "The Sounds of the English Language," p. 53, where he will find each one given and separately considered.

2. Practice upon each Elementary Sound until it can be Easily Produced.

This also is one of the most important directions to be observed. Not only should the elementary sounds be distinguished by the ear, but each one should be separately taken and practiced upon by the *voice* until it can be given easily, distinctly, and with force.

Pronunciation being "the art of giving in their proper order and with the proper accent, those articulate sounds that the correct oral expression of a word demands," it

follows that unless a person is able to give all of the sounds correctly, he will fail at the very outset.

In practicing upon the sounds, care should be taken to vary them in intensity or loudness, in quantity or length, and in quality or timbre. It will also be well to notice the dividing line (or rather the absence of any) between any sound and its adjacent sounds; to observe how one sound shades almost insensibly into others; and to recognize the fact that all vowel sounds are simply modifications of the Italian ä.

3. Practice upon the More Difficult Combinations of Sounds.

Having acquired skill in the production of the elementary sounds, all of the more difficult combinations of sounds, especially those terminal groups of consonants that are so often indistinctly uttered, should be thoroughly mastered.

Such training will give one a command over articulation that can be attained in no

other way. It will impart vigor, flexibility, and precision to the organs of speech, and, in consequence, the vocal apparatus will respond to the action of the will with surprising readiness. Suitable lists of such combinations difficult of utterance may be found in many school Readers and in works on elocution.

4. Practice upon Words Difficult of Articulation.

We pass now from sounds to their combinations in words.

Words difficult of articulation should next receive attention. They should be practiced upon until they can be smoothly and gracefully rendered. Lists of such words may be found in various books,—such as Spellers, Readers, works on elocution and on the training of the voice.

5. Learn to Spell Words by Sound, or Phonetically.

By this is meant the oral analysis of a word into its elementary sounds, and the recombining of these sounds into the word. This practice will assure a person that the

word is composed of *sounds*, and not of *letters*, and that the letters are only an imperfect set of symbols to represent the sounds in written language.

Simple words should first be taken, and then more difficult ones, until one has acquired the ability to analyze any word with ease. Not only should the shorter words be taken, but even the longest that our language affords, such as philoprogenitiveness, incomprehensibilities, unconstitutionalities, deanthropomorphizations. But certain classes of short words, on account of their peculiar combinations of sounds, are much more difficult of utterance than the longer ones. They are such as sixths, twelfths, breadths, lengths, clothes, strengths, revokedst, thousandths, black'n'dst, etc.

Prof. W. D. Whitney of Yale College, perhaps the leading American philologist, says: "The study of phonetics has long been coming forward into more and more prominence as an essential part of the study of language; a thorough understanding of

the mode of production of alphabetic sounds, and of their relations to one another as determined by their physical character has become an indispensable qualification of a linguistic scholar, and he who cannot take to pieces his native utterance, and give a tolerably exact account of every item in it, lacks the true foundation on which every thing else should repose." And yet no suitable book upon this subject can be found in the English language.

6. Become Thoroughly Acquainted with the Diacritical Marks in the Dictionary that you are in the habit of using.

Every person interested in pronunciation should learn thoroughly the system of diacritical marks that he most uses, and other systems in proportion as they are employed.

Since Webster's Unabridged Dictionary is, all things considered, the standard authority in matters of pronunciation in the United States, the system employed in its pages will probably be the one to be thoroughly mastered. For this reason we have

given Webster's system in this manual; it will be found on p. 112. A little attention to the matter, and some practice, will enable any one to employ it with ease.

It is to be regretted that the leading orthoëpists have not agreed upon any system of indicating sounds. As it is, a person is obliged to become acquainted with as many different sets of diacritical marks as there are different authorities. In passing from one system to another in the consultation of authorities, one is reminded of the remark attributed to Voltaire concerning the former heterogeneous condition of the laws of France, to the effect that a person in travelling by post changed laws oftener than horses.

7. Form the Habit of Consulting the Dictionary in all Cases of Doubt.

Having mastered the system of diacritical marks, a person is now prepared to consult the dictionary intelligently for the proper pronunciation of all words concerning which he has doubt.

This practice cannot be too earnestly recommended. Let the habit be formed never to allow any doubtful word to pass without consulting the acknowledged authority, either immediately or at the first opportunity. It may at first prove irksome to interrupt one's reading, or at times one's conversation, to refer to the correct pronunciation of the words concerning which one has doubt. But if persevered in, it will become a source of satisfaction, if not a positive pleasure.

It is estimated that there are about 118,000 words in Webster's Unabridged Dictionary (edition of 1879), of which not more than 30,000 are in practical use. In all of Shakespeare's productions, only about 15,000 words are employed, and in Milton's writings scarcely more than half so many. Cultivated people in general make use of about 5,000 words only; ordinary persons, of about 3,000; while some of the more illiterate classes manage to express their limited stock of ideas with as few as 500.

So that with most persons, the labor of looking up the pronunciation of doubtful words is much less formidable than one might imagine. But to render it as easy as possible, the dictionary should be close at hand, and not stowed away under a pile of books; rather let it lie on the library table, or in some other place convenient of access. The book most frequently needed should not, as is too often the case, be kept in the most inaccessible place. The excellent practice with some, of allowing the dictionary to lie open and ready for use, is on this account to be highly commended.

8. Carefully Study some Manual upon the Subject.

In addition to the assistance derived from a consultation of the dictionary in cases of doubt, one is recommended to study one or more of the manuals that have appeared upon the subject. He is advised not to remain satisfied with a mere empirical knowledge of how words are pronounced, but in addition to enter into the philosophy of the subject.

The effort has been made in this book—following a natural order,—to present in succession those divisions of the subject that will include its leading features. It is intended to be both introductory and supplementary to the use of the dictionary, which, owing to the many matters that it discusses, can give but little space relatively to pronunciation.

Most manuals contain lists of words frequently mispronounced, the special study of which will prove serviceable, and will correct many errors committed daily, and yet wholly unobserved. Such lists serve not merely for reference in cases of actual doubt, but a perusal of them is apt to convict one of many errors where before he had thought his practice correct.

9. Habitually Observe the Pronunciation of Others.

By this means, the great variety of pronunciations in use will be brought to one's notice, and will raise the question as to which is correct. It will show not only

what may be the current practice of the locality in which the observation is made, but may also indicate the direction in which the standard pronunciation is inclining, in case it differs from the one given in the dictionaries.

Two classes of persons may here serve us as models:

First.—Public speakers, actors, elocutionists—all those who address the public in a formal manner.

Secondly.—Cultivated people generally, whose use of the language is only in ordinary conversation.

Those who address the public in the several capacities mentioned above, have in general given some attention to the art of pronunciation, and yet one will be surprised to find how few have any thing like definite and positive knowledge upon it. A study of their practice, however, will not only serve to awaken an interest, but may suggest the correct pronunciation of many words.

The observation of the pronunciation of the cultivated classes in general (who are, virtually, the real authority) will not only show what the prevailing customs actually are among the more intelligent of the community, but will also tend to prevent peculiarities in one's own practice.

10. Try to Cultivate a General Interest in all Matters in any way Pertaining to Pronunciation.

Finally, to attain the highest proficiency in this art, one should not rest content with the preceding directions, but should, in addition, give attention to all matters bearing upon the subject,—the general theory of sound, the anatomy and physiology of the vocal organs, articulate sounds in general, and English sounds in particular, the various kinds of symbols by which the sounds may be represented, a general acquaintance with phonetics, and, if possible, practice in phonography, the reading of books and periodicals upon the subject, —all these, as well as attention to the special rules that follow, are among the ele-

ments of success, and should, moreover, be accompanied by *that "eternal vigilance" which is the price of a correct pronunciation.*

3. Special Rules.

In addition to the *General* Rules already given, the following *Special* Rules will be found useful.

1. Specific Directions.

(1) Observe that *c* and *g* are generally soft before *e*, *i*, and *y*, and hard elsewhere.

(2) Observe that the combinations *ch*, *gh*, *ph*, *sh*, *th*, must generally be regarded as single consonants.

(3) Observe that *ci*, *si*, *ti*, before a vowel, generally have the sound of *sh*.

(4) Observe that a *vowel* followed by a *consonant* in the same syllable, is generally short.

(5) Observe that *n* before *k* and *g hard* generally equals *ng*.

(6) Observe that the sub-vocal *th*, and the aspirate *th* are to be carefully distinguished, as in thy, thigh; with, withe.

(7) Observe that *e* in *ed* final is often *silent*, as in *tamed;* but in many adjectives it is *pronounced*, as in *learned*, *beloved*, *winged*, *blessed*, *aged*. The *e* is *silent*, if these words are used as verbs or participles.

(8) Observe that some words of two syllables are used both as nouns and as adjectives, and that to distinguish between these, we accent the *nouns* upon the *first* syllable, and the *adjectives* upon the *last*, as in′-stinct, (n.), in-stinct′, (adj.).

(9) Observe that in quite a number of words of two syllables, the same word is used as a noun or adjective on the one hand, and as a verb on the other. To distinguish between them, it is the custom to accent *the nouns and adjectives* upon the *first* syllable and the *verbs* upon the *last*, as con′-vert, (n.), con-vert′, (vb.).

(10) Observe that the vowel sounds in unaccented syllables are apt to degenerate into the sound ŭ. This is a very common tendency, especially with uncultivated

speakers, and should be carefully guarded against.

2. Brief Cautions.

(1) Avoid giving in for ing, as evenin for evening.
(2) " ĭ for ĕ, as restid for rested.
(3) " s for sh, as srink for shrink.
(4) " w for hw, as weel for wheel.
(5) " ä for är, as äm for arm.
(6) " awr for aw, as sawr for saw.
(7) " ă-o͝o for ow, as că'-o͝o for cow.
(8) " o͝o for ū, as to͝on for tūne.
(9) " gyĕ for gē, as gyĕrl for girl.
(10) " ky for k, as kyīnd for kind.

3. Unfamiliar Words.

To pronounce an unfamiliar word, the following suggestions will be of value:

I. Divide the word into as many syllables as there are vowels.

Remark.—E final is generally silent, while diphthongs must be regarded as simple vowels. In a very few instances, l, r, m, or n may, like a vowel, constitute the basis of a syllable, as in table, paper, spasm, often.

II. In assigning the consonants to their proper syllables or vowels, the following statements may be of use :

(1) A single consonant between two vowels should generally be placed before the second vowel, but in accented pre-penultimate syllables it is often placed after the first.

(2) Two or more consonants occurring between two vowels should be distributed between them. As to the accent, one will seldom err if he places it upon the syllable that will render the word easiest of utterance.

4. Foreign Words.

Foreign words should receive their original pronunciation as nearly as possible ; but in words partially anglicized, one may give more or less of the foreign pronunciation, according to his judgment. (See Ch. XII., p. 283.)

Although the rules presented in this chapter will, it is hoped, be found of assistance, and perhaps sufficient in most cases

yet there are very many words that are frequently mispronounced, either because they are exceptions to these rules, or because they present unusual difficulties, and it is felt to be absolutely necessary to present them in a list convenient for reference and for study.

Proper names, being largely of foreign origin, have been but sparingly introduced into this list. For a due consideration of them see Ch. XII., p. 283.

CHAPTER XI.

OVER ONE THOUSAND WORDS FREQUENTLY MISPRONOUNCED, WITH THEIR CORRECT PRONUNCIATIONS INDICATED ACCORDING TO BOTH WEBSTER AND WORCESTER.

1. Introductory.

THE following list of words, over one thousand in number, has been selected with great care, and will, it is thought, furnish a tolerably complete list of those usually mispronounced. Those examining this list will probably find many words with whose pronunciation they are familiar, while for other words concerning which they have doubt, they may search in vain. This, however, is liable to be the case with any list that does not give every word in the language.

The pronunciation of both Webster and

Worcester will in every case be indicated, —Webster's being always given first. If, in the pronunciation of a word, the prevailing custom differs from the authorities cited, this fact will be stated, together with whatever remarks concerning the word the circumstances may seem to demand. In the preparation of this list of words the following fundamental principles have been borne in mind:

1. That in the *standard* pronunciation of a word each sound is a distinct one, and may be found in the list of sounds given on p. 59.

2. That besides this standard pronunciation, there is in general a hasty or rapid pronunciation of the word, as commonly used, whereby many of the sounds are obscured.

3. That to ignore this is to ignore the fact that a word may be pronounced either slowly or rapidly, and also that in ordinary conversation the hasty pronunciation is the one naturally taken.

4. That the standard pronunciation is the one to be aimed at, and the one to be borne in mind, however rapidly the word may be pronounced.

5. That in words, as ordinarily pronounced, the *unaccented* syllables, whatever may be the qualities of the vowel sounds in the standard or ideal pronunciation, are more or less obscured, and therefore approach the short sound ŭ in but.

Remark.—One glaring defect in all our pronouncing dictionaries is that the above facts are not sufficiently recognized, and that, while some of them aim at giving the standard pronunciation, others frequently endeavor to give the hasty or indistinct one heard in ordinary speech; consequently, a person wishing to know the ideal pronunciation of a word is frequently unable to make it out from the dictionary, owing to the inadequate system of notation employed.

This difficulty is especially experienced by singers, who are obliged to protract the

vowel sounds in unaccented syllables, and, hence, desire to know the exact sound to use. In consequence of these facts above stated, we have been compelled to mark the real sounds of many vowels which, in Webster and Worcester, are left undetermined. In all cases we should aim at the ideal form, since the practical will take care of itself and of necessity lag behind.

For all classes of the English-speaking community there is needed a dictionary that shall mark with more accuracy the quality of the vowel sounds in unaccented syllables. If a vowel is not silent, then it stands for some sound. This sound should be indicated.

How can a person be expected to give a sound correctly, if he is not informed what the sound is? To say that a certain sound is obscure is but to say that in the pronunciation of the word this sound is to be slurred over, without regard to accuracy. Worcester's Dictionary marks many vowel sounds as simply obscure, without

showing the quality of the sound that is obscured; Webster, on the other hand, does not even do this, but, by failing to mark such vowels at all, leaves their pronunciation a matter of conjecture.

The truth is that every letter used in the formation of a word is (singly or in combination) either the symbol of some sound or it is not. If it is, let the sound it symbolizes be indicated; if it is not, let the fact of its being silent be definitely shown.

We thus see that, with all their pretended accuracy, what was intended to be given as the ideal pronunciation of a word cannot, in many cases, be determined from either Webster or Worcester.

Guiding Principles.

In the preparation of this list of words, the following steps have been rigidly taken:

1. The exact number of sounds in the English language has been decided upon and given.

2. The exact nature of each sound has been decided upon.

3. A symbol for each one of these sounds has been selected.

4. These symbols have been used, without variation.

5. Every word is respelled, and the proper pronunciation given in these symbols, as exhibited in the following table:

2. Table of Signs or Symbols Used in the Following List of Words:

Symbol.		Sound.	Illustrative Word.
ä	stands for the sound of	a	in arm
å	"	a	" ask
ă	"	a	" at
â	"	a	" fare
ā	"	a	" ale
b	"	b	" bib
ch	"	ch	" church
d	"	d	" did
ĕ	"	e	" ebb
ē	"	e	" eve
ẽ	"	e	" ermine
f	"	f	" if

Symbol.		Sound.	Illustrative Word.
ḡ stands for the sound of		g	in gig
h	"	h	" he
ĭ	"	i	" it
ī	"	i	" ice
j	"	j	" jet
k	"	k	" kick
l	"	l	" lull
m	"	m	" mum
n	"	n	" nun
ng	"	ng	" singing
ŏ	"	o	" odd
ö	"	o	" dog
ô	"	o	" or
ŏ	"	o	" only
ō	"	o	" old
oi	"	oy	" joy
o͝o	"	o	" wolf
o͞o	"	oo	" ooze
ow	"	ow	" cow
p	"	p	" pip
r	"	r	" rear
s	"	s	" seal
sh	"	sh	" wish

Symbol.		Sound.		Illustrative Word.
t	stands for the sound of	t	in	tat
th	"	th	"	thy
th	"	th	"	breath
û	"	u	"	urge
ŭ	"	u	"	up
ū	"	u	"	tube
v	"	v	"	vat
w	"	w	"	woo
y	"	y	"	ye
z	"	z	"	maze
zh	"	z	"	azure

3. Abbreviations.

The following abbreviations are made use of in this list:

adj. = adjective.
adv. = adverb.
coll. = colloquially.
interj. = interjection.
intr. = intransitive.
n. = noun.
tr. = transitive.
U. S. = United States.

vb. = verb.

Web. = Webster's Unabridged Dictionary.

Wor. = Worcester's Unabridged Dictionary.

4. List of Words.

For key, see p. 187.

A

Aaron—âr′-ŭn (Web., Wor.), *not* ăr′-ŭn, frequently heard.

abattoir—ă-băt-wôr′ (Web., Wor.), *not* ă′-băt-oir.

This word, being from the French, is properly accented upon the last syllable.

abdomen—ăb-dō′-mĕn (Web., Wor.), *not* ăb′-dō-mĕn, which, however, seems almost universal.

accept—ăk-sĕpt′ (Web., Wor.), *not* ĕk-sĕpt′, an error very often committed through carelessness of articulation.

acclimate—ă-klī′-māt (Web., Wor.), *not* ă′-klĭm-āt, a common and perhaps easier pronunciation.

acetic—ă-sĕt′-ĭk, or ă-sē′-tĭk (Web.), ă-sĕt′-ĭk (Wor.).

acoustics—ă-koo̱′-stĭks (Web., Wor.), *not* ă-kōō′-stĭks, commonly heard.

Ada—ā′-dȧ (Web.), not given (Wor.), *not* ăd′-ȧ.

adept (n. and adj.)—ā-dĕpt′ (Web., Wor.), *not* ăd′-ĕpt.

Many accent the *noun* upon the *first* syllable, and the *adjective* upon the *last*. This is the general tendency in words that serve both as nouns and adjectives; but, in this instance, both receive the accent upon the last syllable.

Adonis—ā-dō′-nĭs (Web., Wor.), *not* ă-dŏn′-ĭs, a very common error.

Adriatic—ăd-rĭ-ăt′-ĭk (Web.), ā-drĭ-ăt′-ĭk (Wor.).

The pronunciation given by Worcester is the one in general use.

advertise—ăd-vẽr-tīz′ (Web.), ăd-vẽr-tīz′ or ăd′-vẽr-tīz (Wor.).

advertisement—ăd-vẽr′-tĭz-mĕnt or ăd-vẽr-tīz′-mĕnt (Web., Wor.).

The first form is the more common.

aerate—ā′-ē-rāt (Web., Wor.).

aerie—ē′-rĭ or ā′-rĭ (Web.), ē′-rĭ or ā′-ē-rĭ (Wor.).

Afghanistan—ăf-gän-ĭs-tän′ (Web.), ăf-

găn-ĭs-tăn′ (Wor.), *not* ăf-găn-ĭs′-tăn, often heard.

again—ā-gĕn′ (Web., Wor.), *not* ā-gān′.

aggrandizement—ă-grăn′-dĭz-mĕnt or ă′-grăn-dīz-mĕnt (Web.), ă′-grăn-dīz-mĕnt or ă-grăn′-dĭz-mĕnt (Wor.); hence ă-grăn′-dĭz-mĕnt has the weight of authority.

aid-de-camp—ād′-dŭ-kŏng (Web.), ād′-dŭ-kông (Wor.), *not* ād′-dŭ-kămp.

The word *camp*, is French and contains a sound which does not occur in English. The two sounds ŏ and ng are generally substituted for it, although the approximation is not very close.

ailantus—ā-lăn′-tŭs (Web., Wor.), *not* ā-lăn′-thŭs, as commonly pronounced.

Ajaccio—ä-yät′-chō (Web.), ä-yăt′-chō (Wor.), *not* ă-jăs′-ē-ō.

albino—ăl-bī′-nō (Web.), ăl-bī′-nō or ăl-bē′-nō (Wor.); ăl-bē′-nō is generally heard.

albumen—ăl-bū′-mĕn (Web., Wor.), *not* ăl′-bū-mĕn.

alcoran—ăl′-kō-răn (Web., Wor.), *not* ăl-kō′-răn.

aldine—ăl′-dĭn (Web., Wor.), *not* ăl′-dēn nor ôl′-dēn; ăl′-dĭn is the marking of the English lexicographers, Smart (1857) and Cooley (1863).

alias—ā′-lĭ-ăs (Web.), ā′-lē-ăs (Wor.), *not* ăl′-ĭ-ăs nor ā-lī′-ăs.

alkali—ăl′-kā-lĭ or ăl′-kā-lī (Web., Wor.); ăl′-kā-lī is generally heard.

allopathist—ăl-ŏp′-ā-thĭst (Web., Wor.), *not* ăl′-ō-păth-ĭst.

allopathy—ăl-ŏp′-ā-thĭ (Web., Wor.), *not* ăl′-ō-păth-ĭ.

ally (n. and vb.)—ăl-lī′ (Web., Wor.), *not* ăl′-lī.

Despite the authorities, most persons accent the noun upon the *first* syllable.

almond—ä′-mŭnd (Web., Wor.), *not* ăm′-ŭnd.

alpaca—ăl-păk′-å (Web., Wor.), *not* ăl-ă-păk′-å.

alpine—ăl′-pĭn or ăl′-pīn (Web., Wor.), *not* ăl′-pēn.

altercate—ăl′-tẽr-kāt (Web., Wor.), *not* ôl′-tẽr-kāt, a common error.

altercation—ăl-tẽr-kā′-shŭn (Web., Wor.), *not* ôl-tẽr-kā′-shŭn.

amateur—ăm-ā-tūr′ (Web.), ăm-ā-tūr′ or ăm-ā-tûr′ (Wor.).

amenable—ā-mē′-nā-bl (Web., Wor.), *not* ā-mĕn′-ā-bl.

Amherst—ăm′-ẽrst (Web., Wor.), *not* ăm′-hẽrst.

The h is not sounded.

ancestral—ăn-sĕs′-trăl or ăn′-sĕs-trăl (Web.), ăn′-sĕs-trăl (Wor.).

Although the weight of authority is in favor of ăn′-sĕs-trăl, yet ease of utterance places the accent upon the *second* syllable.

anchovy—ăn-chō′-vĭ (Web., Wor.), *not* ăn′-chō-vĭ nor ăn-kō′-vĭ.

andiron—ănd′-ī-ûrn (Web., Wor.), *not* hănd′-ī-ûrn, as there is no such word.

Andronicus—ăn-drō-nī′-kŭs (Web. Wor.), *not* ăn-drŏn′-ĭk-ŭs.

There is no classical authority for the latter pronunciation, although this pronunciation is allowed in the tragedy of "Titus Andronicus," ascribed to Shakespeare, the accent being shifted for the sake of the meter. This

shifting of the accent occurs occasionally in poetry.

animalcule—ăn-ĭ-măl′-kūl (Web., Wor.), *not* ăn-ĭ-măl′-kū-lē.

The plural of animalcule is animalcules. There is also the Latin word animalculum, plural animalcula. There is no such word as animalculæ.

ant—ånt (Web., Wor.), *not* ănt.

antarctic—ănt-ärk′-tĭk (Web., Wor.), *not* ănt-ärt′-ĭk.

Care should be taken to pronounce the k sound in the *second* syllable.

Aphrodite—ăf-rō-dī′-tē (Web., Wor.), *not* ăf′-rō-dīt.

apostle—ă-pŏs′-l (Web., Wor.), *not* ă-pŏs′-tl; more nearly ă-pŏs′-l.

apotheosis—ăp-ō-thē′-ō-sĭs (Web., Wor.), *not* ăp-ō-thē-ō′-sĭs.

This last pronunciation is very common.

apparatus—ăp-ă-rā′-tŭs (Web., Wor.), *not* ăp-ă-răt′-ŭs nor ăp-ă-rä′-tŭs.

approbative—ă′-prō-bā-tĭv (Web., Wor.), *not* ă-prō-bā′-tĭv.

apron—ā′-pûrn or ā′-prŭn (Web., Wor.).

Second form in general use.

aquiline—ăk′-wĭ-lĭn or ak′-wĭ-līn (Web., Wor.), *not* ąk′-wĭ-lēn.

Aral—ăr′-ăl (Web.), ăr′-ăl or ăr-ăl′ (Wor.), *not* ā′-răl.

archipelago—ăr-kĭ-pĕl′-ā-gō (Web., Wor.), *not* är-chĭ-pĕl′-ā-gō.

archives—är′-kīvz (Web., Wor.), *not* är′-chīvz nor är′-kēvz.

arctic—ärk′-tĭk (Web., Wor.), *not* är′-tĭk.

Pronounce k sound in first syllable.

area—ā′-rē-å (Web., Wor.), *not* ăr′-ē-å nor âr′-ē.

Arkansas—ăr-kăn′-săs (Web., Wor.), *not* är′-kăn-sô.

Once the correct pronunciation; now a localism, although said to be authorized by legislation.

arid—ăr′-ĭd (Web., Wor.), *not* ā′-rĭd.

Arion—ā-rī′-ŏn (Web., Wor.), *not* ā′-rĭ-ŏn

The incorrect pronunciation is almost always heard.

Aristogeiton—ăr-ĭs-tō-jī′-tŏn (Web., Wor.), *not* ăr-ĭs-tō-gī′-tŏn.

aroma—ā-rō′-må (Web., Wor.), *not* ăr′-ō-må.

arquebuse—är′-kwē-bŭs (Web., Wor.), *not* är′-kwē-būs.

artificer—är-tĭf′-ĭs-ēr (Web., Wor.), *not* är′-tĭf-ĭs-ēr.

Arundel (England)—ăr′-ŭn-dĕl (Web., Wor.).

Arundel (U. S.)—ā-rŭn′-dĕl (Web., Wor.).

asbestos—ăs-bĕs′-tŏs (Web., Wor.), *not* ăz-bĕs′-tŏs.

Asia—ā′-shē-ȧ (Web., Wor.), *not* ā′-zhē-ȧ nor ā′-zhȧ.

ask—ȧsk (Web., Wor.), not äsk nor ăsk.

This word is the representative of a large class in which the intermediate ȧ sound is heard. See p. 64.

association — ăs-sō-shē-ā′-shŭn (Web., Wor.), *not* ăs-sō-sē-ā′-shŭn.

asthma—ăst′-mȧ, ăs′-mȧ, or ăz′-mȧ (Web.), ăst′-mȧ (Wor.).

ăst′-mȧ is preferred by lexicographers, but custom favors ăz′-mȧ.

Ate (the goddess of revenge)—ā′-tē (Web., Wor.), *not* āt.

ate (preterit of eat)—āt (Web.), āt or ĕt (Wor.).

atheneum—ăth-ē-nē′-ŭm (Web., Wor.), *not* ā-thē′-nē-ŭm.

Augustine, St. (church father)—ô′-gŭs-tĭn (Web.), ô-gŭs′-tĭn (Wor.).

Augustine, St. (city in Florida)—ô′-gŭs-tēn (Web.), not given (Wor.).

aunt—änt (Web., Wor.), *not* ånt nor ănt.
Give the word the full Italian a.

avalanche—ăv-ăl-ănsh′ (Web.), ăv-ăl-änsh′ (Wor.), *not* ăv′-ăl-ănch.
Observe both the place of the accent and the nature of the final sound.

Avon—ā′-vŏn (Web., Wor.), *not* ăv′-ŏn.
"Stratford-on-Avon."

axillary—ăks′-ĭl-ā-rĭ (Web., Wor.), *not* ăks-ĭl′-ā-rĭ.

axiom—ăks′-ĭ-ŭm (Web.), ăks′-yŭm (Wor.), *not* ăk′-shē-ŭm, frequently heard.

B

bade—băd (Web., Wor.), *not* bād, although there is some slight authority for it.

Balearic—băl-ē-ăr′-ĭk (Web., Wor.), *not* băl-ē′-rĭk.

ballet—băl′-ĕt or băl′-ā (Web.), băl-ā′ or băl′-ĕt (Wor.).

balm—bäm (Web., Wor.), *not* băm.

balsam—bôl′-săm (Web., Wor.), *not* bôl′-zăm.

balsamic—băl-săm′-ĭk (Web., Wor.), *not* bôl-săm′-ĭk.

banana—bā-nä′-nȧ (Web.), bā-nā′-nȧ or bā-nä′-nȧ (Wor.), *not* băn-ăn′-ȧ, generally heard.

bas-relief—bä-rē-lēf′ (Web.), not given (Wor.), *not* băs-rē-lēf′.

bass-relief—băs′-rē-lēf (Web.), băs-rē-lēf′ (Wor.), *not* bä′-rē-lēf.

bastinado—băs-tĭn-ā′-dō (Web., Wor.), *not* băs-tĭn-ä′-dō.

bayou—bī′-o͞o (Web.), bī′-o͞o or bī′-ō (Wor.), *not* bā-yo͞o′.

Beatrice—bē′-ā-trĭs (Web.), not given (Wor.), *not* bē-ā′-trĭs nor bē-ą̄′-trĭs.

The word is pronounced in Italian, bā-ä-trē′-chā, as in "Beatrice Cenci" (chĕn′-chē).

Beelzebub—bē-ĕl′-zē-bŭb (Web., Wor.), *not* bĕl′-zē-bŭb.

been—bĭn (Web., Wor.), *not* bēn nor bĕn.

Beersheba—bē′-ẽr-shē-bȧ or bē-ẽr′-shē-bȧ (Web.), bē-ẽr′-shē-bȧ (Wor.), *not* bẽr-shē′-bȧ.

Beethoven—bā′-tō-vĕn (Web.), bēt-hō′-vn (Wor.), *not* bēt′-hō-vn nor bē-thō′-vn.

behemoth—bē′-hē-mŏth (Web., Wor.), *not* bē-hē′-mŏth.

bellows—bĕl′-ŭs (Web., Wor.), *not* bĕl′-ōz, a very common error.

Beloochistan—bĕl-o͞o-chĭs-tăn′ (Web.), bĕl-o͞o-chĭs-tăn′ (Wor.), *not* bĕl-o͞o-chĭs′-tăn.

beneath—bē-nēth′ or bē-nēth′ (Web.), bē-nēth′ (Wor.).

Bē-nēth′ is the most common; bē-nēth′ is used by accurate speakers.

benzine—bĕn′-zĭn (Web., Wor.), *not* bĕn-zēn′, generally heard.

bequeath—bē-kwēth′ (Web., Wor.), *not* bē-kwēth′.

Bethphage—bĕth′-fā-jē (Web., Wor.), *not* bĕth′-fāj.

"This word," Walker remarks, "is generally pronounced by the illiterate in two syllables,

and without the second h, as if written Beth-page."

betroth—bē-trŏth′ (Web., Wor.), *not* bē-trōth′.

betrothal—bē-trŏth′-ăl (Web., Wor.), *not* bē-trōth′-ăl.

In this and the preceding word, a very common error consists in pronouncing the *o* in the second syllable with its *long* sound.

bicycle—bī′-sĭk-l (Web., Wor.), *not* bī′-sī-kl.

Bingen—bĭng′-ĕn (Web., Wor.), *not* bĭn′-jĕn nor bĭng′-gĕn.

bismuth—bĭz′-mŭth (Web., Wor.), *not* bĭs′-mŭth.

bitumen—bĭ-tū′-mĕn (Web., Wor.), *not* bĭt′-yū-mĕn.

Blucher — blōō′-kĕr (Web.), blo͝ok′-ĕr (Wor.), *not* blōō′-chĕr.

boatswain — bōt′-swān or coll., bōs′-n (Web.), bōt′-swān or bōs′-n (Wor).

Boleyn—bo͝ol′-ĭn (Web., Wor.), *not* bō-lēn′.

Bolingbroke — bŏl′-ĭng-bro͝ok, formerly

bo͝ol′-ĭng-bro͝ok (Web.), bo͝ol′-ĭng-bro͝ok (Wor.), *not* bo͝o′-lĭng-bro͝k.

Bologna—bō-lōn′-yä (Web., Wor.), *not* bō-lō′-nĭ.

A very gross and yet a very common error.

bomb—bŭm (Web., Wor.), *not* bŏm.

bombard—bŭm-bärd′ (Web., Wor.), *not* bŏm-bärd′.

bombast—bŭm′-bast (Web.), bŭm-bast′ or bŭm′-bast (Wor.), *not* bŏm′-băst.

booth—bo͞oth (Web., Wor.), *not* bo͞oth.

The sub-vocal "th" is the proper sound in this word.

Boucicault—bo͞o-sē-ko͞′ (Web.), not given (Wor.).

bouquet—bo͞o-kā′ or bo͞o′-kā (Web., Wor.), *not* bo͞′-kā, nor bō-kā′.

bourn—bo͞rn (Web.), bo͞rn or bo͞orn (Wor.).

bowie-knife—bo͞′-ē-nīf (Web., Wor.), *not* bo͞o′-ē-nīf.

Bozzaris—bŏt′-săr-ĭs (Web.), not given (Wor.), *not* bō-zăr′-ĭs, "although popularly so pronounced" (Web.).

bravo (n.) — brä′-vō (Web.), brä′-vō or brā′-vō (Wor.).

bravo (interj.)—brä′-vō (Web.), brä′-vō or brā′-vō (Wor.).

breeches—brĭch′-ĕz (Web., Wor.), *not* brē′-chĕz.

brigand—brĭg′-ănd (Web., Wor.), *not* brĭg-ănd′.

brigantine—brĭg′-ăn-tīn (Web., Wor.), *not* brĭg′-ăn-tēn, generally heard.

bromide—brō′-mĭd (Web., Wor.), *not* brō′-mīd.

bromine—brō′-mĭn (Web., Wor.), *not* brō′-mēn.

bronchial—brŏng′-kĭ-ăl (Web.), brŏn′-kĭ-ăl (Wor.), *not* brŏng-kēl′ nor brŏn′-chĭ-ăl.

This word is seldom correctly pronounced.

bronchitis—brŏn-kī′-tĭs (Web., Wor.), *not* brŏn-kē′-tĭs.

The ē sound should not be substituted for the ī sound.

brougham — brōō′-ăm or brōōm (Web.), brōō′-ăm (Wor.), *not* brō′-ăm, often heard. (See p. 290.)

Buddha — bo͝o′ dä (Web., Wor.), *not* bo͝od′-ä nor bŭd′-ä.

The o͝o sound should be distinctly given.

Buddhism—bo͝o′-dĭzm (Web., Wor.), *not* bo͝od′-ĭzm nor bŭd′-ĭzm.

Buena Vista—bwā′-nä vĭs′-tä (Web.), not given (Wor.), *not* bū′-nä vĭs′-tä.

buffet—bŭf′-ĕt (Web., Wor.), *not* bo͝o-fā′.

Although there is no authority for the pronunciation bo͝o-fā′, it is the one generally heard.

buoy—bwo͝o′-ĭ or bwô′-ĭ (Web.), bwô′-ĭ or bô′-ĭ (Wor.), *not* bo͝o′-ĭ.

Smart says: "On board of a ship, where the word buoy is always occurring, it is called a 'boy' (boi), though the slow correct pronunciation is 'buoy' (bwô′-ĭ)."

burlesque — bûr-lĕsk′ (Web., Wor.), *not* bûr′-lĕsk.

Accent the *last* syllable.

Bysshe—bĭsh (Web.), not given (Wor.), *not* bĭsh′-ē.

"Percy Bysshe Shelley."

Byzantine — bī-zăn′-tĭn or bĭz′-ăn-tīn (Web.), bĭz′-ăn-tīn (Wor.), *not* bĭz-ăn′-tēn.

C

cabal (a junto)—kā-băl′ (Web., Wor.), *not* kā-bôl′.

cabal (a tradition)—kā-băl′ (Web.), kā′-băl (Wor.).

cacao—kā-kā′-ō or kā′-kō (Web.), kā′-kō (Wor.).

cadaver—kā-dā′-vr (Web., Wor.), *not* kā-dăv′-r.

Cairo (city in Egypt)—kī′-rō (Web., Wor.), *not* kā′-rō.

Cairo (town in U. S.)—kā′-rō (Web., Wor.), *not* kī′-rō.

Calais—kăl′-ĭs or French pronunciation, kä-lā′ (Web.), kăl′-ĭs (Wor.), *not* kăl′-ā.

calcium—kăl′-sĭ-ŭm (Web., Wor.), *not* kăl′-shĭ-ŭm.

Avoid the sh sound.

calf—käf (Web., Wor.), *not* kăf.

Generally, and perhaps more properly, kaf.

Calliope—kăl-ī′-ō-pē (Web., Wor.), *not* kăl′-ĭ-ōp, a very common error.

caloric—kā-lŏr′-ĭk (Web., Wor.), *not* kā-lō′-rĭk.

calyx—kā′-lĭks (Web., Wor.), *not* kăl′-ĭks, for which, however, there is some authority.

camelopard—kā-mĕl′-ō-pärd or kăm′-ĕl-ō-pärd (Web., Wor.).

camera—kăm′-ē-rå (Web., Wor.), *not* kā-mē′-rå.

canine—kā-nīn′ (Web., Wor.), *not* kā′-nīn. Accent *last* syllable.

cañon—kăn′-yŭn (Web.), kăn′-yŏn (Wor.), *not* kăn′-ŭn.

cant (religious hypocrisy)—kănt (Web., Wor.), *not* känt.

can't (can not)—känt (Web., Wor.), *not* kănt.

cantatrice—kăn-tā-trē′-chā (Web., Wor.), *not* kăn′-tā-trēs.

caoutchouc — kōō′-chōōk (Web.), kōō′-chŏŏk (Wor.).

capillary—kăp′-ĭl-ā-rĭ (Web., Wor.), *not* kăp-ĭl′-ā-rĭ.

capitoline—kăp′-ĭt-ō-līn (Web., Wor.), *not* kăp′-ĭt-ō-lēn nor kā-pĭt′-ō-lēn.

capuchin—kăp-yū-shēn′ (Web., Wor.), *not* kăp′-yū-chĭn.

Observe both the accent and the final syllable.

carbine—kär′-bīn (Web.), kär′-bīn or kär-bīn′ (Wor.), *not* kär′-bēn.

Caribbean—kăr-ĭb-ē′-ăn (Web., Wor.), *not* kăr-ĭb′-ē-ăn.

carmine—kär′-mīn (Web.), kär′-mīn or kär-mīn′ (Wor.), *not* kär′-mĭn.

Carthaginian—kär-thā-jĭn′-ĭ-ăn (Web., Wor.), *not* kär-thā-jēn′-ĭ-ăn.

caryatides—kăr-ĭ-ăt′-ĭd-ēz (Web., Wor.), *not* kăr′-ĭ-ā-tīdz.

caryatids—kăr-ĭ-ăt′-ĭdz (Web., Wor.), *not* kăr′-ĭ-ā-tĭdz.

cassimere—kăs′-ĭm-ēr (Web., Wor.), *not* kăz′-ĭm-ēr.

castle—kăs′-l (Web.), kȧs′-l. (Wor.), *not* kăst′-l.

Avoid the t sound.

casualty—kăzh′-ū-ăl-tĭ (Web., Wor.), *not* kăzh-ū-ăl′-ĭt-ĭ.

Caucasian—kô-kā′-shăn (Web., Wor.), *not* kô-kăsh′-ăn.

Caucasus—kô′-kā-sŭs (Web., Wor.), *not* kô-kā′-sŭs.

cauliflower—kô′-lĭ-flow-ẽr (Web.), kŏl′-ĭ-flow-ẽr (Wor.).

cayenne—kā-ĕn′ (Web., Wor.), *not* kī′-ēn.

celibacy—sē-lĭb′-ā-sĭ or sĕl′-ĭb-ā-sĭ (Web.), sĕl′-ĭb-ā-sĭ (Wor.).

cement (n.)—sĕm′-ĕnt or sē-mĕnt′ (Web.), sĕm′-ĕnt (Wor.).

cement (vb.)—sē-mĕnt′ (Web., Wor.).

cephalic—sē-făl′-ĭk (Web., Wor.), *not* sĕf′-ăl-ĭk.

cerebral—sĕr′-ē-brăl (Web., Wor.), *not* sē-rē′-brăl.

cerebrum—sĕr′-ē-brŭm (Web., Wor.), *not* sē-rē′-brŭm.

cerement—sēr′-mĕnt (Web., Wor.), *not* sēr′-ē-mĕnt.

chagrin — shā-grĭn (Web.), shā-grēn′ (Wor.).

chalcedony—kăl-sĕd′-ō-nĭ or kăl′-sē-dō-nĭ (Web., Wor.).

Perhaps the second pronunciation is the one generally heard.

chaldron—chăl′-drŭn (Web.), chôl′-drŭn or chäl′-drŭn (Wor.).

This word, with its three pronunciations, is not to be confounded with the word "caldron," from the same root.

chamois—shăm′-ĭ or shą-moi′ (Web., Wor.), *not* shăm′-wä.

chaps—chŏps (Web., Wor.), *not* chăps, which the spelling suggests.

Charon—kā′-rŏn (Web., Wor.), *not* chā′-rŏn.

chasm—kăzm (Web., Wor.), *not* kăz′-ŭm.

chasten—chās′-n (Web., Wor.), *not* chās′-tn nor chăs′-n.

chastisement—chăs′-tĭz-mĕnt (Web., Wor.), *not* chăs-tīz′-mĕnt.

Cherubini—kā-rō̤ō-bē′-nē (Web., Wor.), *not* chĕr-ū-bē′-nē.

The "ch" in this as in all other Italian words is pronounced like "k."

Chicago—shē-kô′-gō (Web., Wor.), *not* shē-kä′-gō, the almost universal pronunciation.

chimpanzee—chĭm-păn′-zē (Web., Wor.).

chirography—kī-rŏg̃′-rā-fĭ (Web., Wor.), *not* chĭr-ŏg̃′-rā-fĭ.

chiropodist—kī-rŏp′-ō-dĭst (Web., Wor.), *not* chĭr-ŏp′-ō-dĭst.

chirurgeon—ķī-rûr′-jŭn (Web.), kī-rûr′-jē-ŭn (Wor.), *not* chĭr-ûr′-jŭn.

chivalric—shĭv′-ăl-rĭk (Web.), shĭv-ăl′-rĭk (Wor.).

chivalry—shĭv′-ăl-rĭ (Web.), shĭv′-ăl-rĭ or chĭv′-ăl-rĭ (Wor.).

chloride—klō′-rīd (Web., Wor.), *not* klō′-rĭd.

chlorine—klō′-rĭn (Web., Wor.), *not* klō′-rēn.

choleric—kŏl′-ēr-ĭk (Web., Wor.), *not* kō′-lēr-ĭk.

cicerone — chē-chā-rō′-nā or sĭs-ē-rō′-nē (Web., Wor.), *not* sĭs′-ē-rōn.

cinchona — sĭn-kō′-nȧ (Web., Wor.), *not* sĭn-chō′-nȧ.

Cincinnati—sĭn-sĭn-ă′-tĭ (Web., Wor.), *not* sĭn-sĭn-ăt′-ŭ.

clapboard—klăb′-ōrd (Web., Wor.), *not* klăp′-bōrd.

cleanly (adj.)—klĕn′-lĭ (Web., Wor.), *not* klēn′-lĭ.

cleanly (adv.)—klēn′-lĭ (Web., Wor.), *not* klĕn′-lĭ.

clematis—klĕm′-ā-tĭs (Web., Wor.), *not* klē-măt′-ĭs.

clerk—klẽrk (Web.), klärk or klẽrk (Wor.).

clepsydra—klĕp′-sĭ-drȧ or klĕp-sĭ′-drȧ (Web., Wor.).

cloths—klŏths (Web.), klŏths or klôthz (Wor.).

The o in this word has more properly the shade-vowel sound ŏ, intermediate between ŏ and ô. (See p. 68.)

clothes—klōthz or, coll., klōz (Web.), klōthz or klōz (Wor.).

The latter pronunciation is very frequently heard, even among careful speakers.

coadjutor—kō-ăd̤-jū′-tôr (Web., Wor.), *not* kō-ăd′-jū-tôr.

cocoa—kō′-kō (Web., Wor.).

coffee—kŏf′-ĭ (Web., Wor.), *not* kô′-fĭ nor, strictly speaking, kŏf′-ĭ, as marked by Webster and Worcester; it is more properly kŏf′-ĭ̤.

There is much dispute concerning the pronunciation of this word. If persons would learn this intermediate sound and use it in this word the question would be solved.

coliseum—kŏl-ĭs-ē′-ŭm (Web., Wor.).
See colosseum.

colorific—kŭl-ŭr-ĭf′-ĭk (Web.), kŏl-ō-rĭf′-ĭk (Wor.).
To be distinguished from "calorific."

colosseum—kŏl-ŏs-sē′-ŭm (Web., Wor.).
See coliseum.

combat—kŏm′-băt (Web.), kŭm′-băt or kŏm′-băt (Wor.).

combatant—kŏm′-băt-ănt (Web.), kŭm′-băt-ănt (Wor.), *not* kŏm-băt′-ănt.

communism—kŏm′-mū-nĭzm (Web., Wor.), *not* kŏm-mū′-nĭzm.

communist—kŏm′-mū-nĭst (Web., Wor.), *not* kŏm-mū′-nĭst.

comparable—kŏm′-păr-ā-bl (Web., Wor.), *not* kŏm-păr′-ā-bl.

compensate—kŏm′-pĕn-sāt or kŏm-pĕn′-sāt (Web.), kŏm-pĕn′-sāt (Wor.).

comrade—kŏm′-rād (Web.), kŏm′-rād or kŭm′-rād (Wor.), *not* kŏm′-răd, generally heard.

concave—kŏn′-kāv (Web.), kŏng′-kāv (Wor.).

concentrate—kŏn′-sĕn-trāt or kŏn-sĕn′-trāt (Web.), kŏn-sĕn′-trāt (Wor.).

conch—kŏngk (Web., Wor.), *not* kŏnch.

condolence—kŏn-dō′-lĕns (Web., Wor.), *not* kŏn′-dō-lĕns.

There is no authority for accenting the *first* syllable.

confiscate—kŏn′-fĭs-kāt or kŏn-fĭs′-kāt (Web.), kŏn-fĭs′-kāt (Wor.).

conjure (to adjure)—kŏn-jūr′ (Web., Wor.).

conjure (to charm)—kŭn′-jŭr (Web., Wor.), *not* kŏn′-jŭr.

connoisseur—kŏn-ĭs-sūr′ or kŏn-ĭs-sûr′ (Web., Wor.), *not* kŏn-ĭ-shōōr′.

conquest—kŏngk′-wĕst (Web., Wor.), *not* kŏn′-kwĕst.

consols—kŏn-sŏlz′ or kŏn-sŏlz (Web., Wor.).

Smart says: "The uninitiated talk of selling consols (kon′-sŏlz) till they learn on the stock-exchange that the technical pronunciation is kŏn-sŏlz′."

consummate (adj.)—kŏn-sŭm′-āt (Web., Wor.).

consummate (vb.)—kŏn′-sŭm-āt or kŏn-sŭm′-āt (Web.), kŏn-sŭm′-āt (Wor.).

The form "kŏn-sŭm′-āt" is seldom heard.

contemplate—kŏn′-tĕm-plāt or kŏn-tĕm′-plāt (Web.), kŏn-tĕm′-plāt (Wor.).

contents—kŏn′-tĕnts or kŏn-tĕnts′ (Web.), kŏn-tĕnts′ or kŏn′-tĕnts (Wor.).

contour—kŏn-to͝or′ (Web., Wor.), *not* kŏn′-to͝or.

contumacy—kŏn′-tū-mā-sĭ (Web., Wor.), *not* kŏn-tū′-mā-sĭ, although easier to pronounce.

contumely—kŏn′-tū-mē-lĭ (Web., Wor.), *not* kŏn-tū′-mē-lĭ, although easier to pronounce.

conversant—kŏn′-vẽr-sănt (Web., Wor.), *not* kŏn-vẽr′-sănt.

conversazione—kŏn′-vẽr-sät-sē-ō-nā (Web.), kŏn-vẽr-sät-zē-ō′-nā (Wor.).

cooper—ko͝op′-ẽr (Web.), ko͝o′-pẽr or ko͝op′-ẽr (Wor.).

coquetry—kō-kĕt′-rĭ (Web., Wor.), *not* kō′-kĕt-rĭ.

Coriolanus—kō-rĭ-ō-lā′-nŭs (Web., Wor.), *not* kŏr-ĭ-ō-lăn′-ŭs.

cornet—kôr′-nĕt (Web., Wor.), *not* kôr-nĕt′.

corolla—kō-rŏl′-å (Web., Wor.), *not* kō-rō′-lå.

corollary—kŏr′-ŏl-ā-rĭ (Web.), kŏr′-ŏl-ā-rĭ or kō-rŏl′-ā-rĭ (Wor.).

coronal (adj.)—kŏr′-ō-năl (Web.), kō-rō′-năl (Wor.).

corporal (adj.)—kôr′-pō-răl (Web., Wor.), *not* kôr-pō′-rē-ăl (corporeal), which is another word.

coruscate—kŏr′-ŭs-kāt or kō-rŭs′-kāt (Web.), kō-rŭs′-kāt (Wor.).

courier—kōō′-rĭ-ẽr (Web.), kōō′-rēr (Wor.).

courteous—kûrt′-ē-ŭs (Web.), kûrt′-ē-ŭs or kōrt′-yŭs (Wor.), *not* kûr′-chŭs.

courtesy (a civility)—kûrt′-ē-sĭ (Web., Wor.).

courtesy (a bow)—kûrt′-sĭ (Web., Wor.), a word of two syllables.

coverlet—kŭv′-ẽr-lĕt (Web., Wor.), *not* kŭv′-ẽr-lĭd (coverlid), another word.

cranberry—krăn′-bĕr-ĭ (Web., Wor.), *not* krăm′-bĕr-ĭ.

A common mistake consists in substituting the m sound for the n sound in this word.

craunch—kränch (Web., Wor.), *not* krônch.

creek—krēk (Web., Wor.), *not* krĭk, generally heard.

Crichton—krī′-tŏn (Web.), krĭk′-tŏn or krī′-tŏn (Wor.).

"The admirable Crichton."

Crimea—krĭm-ē′-å (Web., Wor.), *not* krī-mē′-å.

crinoline—krĭn′-ō-lĭn (Web., Wor.), *not* krĭn-ọ̄-lēn′ nor krĭn-ō-līn′.

crystalline—krĭs′-tăl-īn (Web.), krĭs′-tăl-īn or krĭs′-tăl-ĭn (Wor.), *not* krĭs′-tăl-ēn.

cuisine—kwē-zēn′ (Web., Wor.).

culinary—kū′-lĭn-ā-rĭ (Web., Wor.), *not* kŭl′-ĭn-ā-rĭ.

cuneiform—kụ̄-nē′-ĭ-fôrm (Web., Wor.), *not* kū′-nē-ĭ-fôrm.

cunning—kŭn′-ĭng (Web., Wor.), *not* kŭn′-ĭn.

cupola—kū′-pō-lå (Web., Wor.), *not* kū′-pō-lō.

curaçoa—kū-rā-sō′ (Web., Wor.), *not* kū-rā-sō′-å.

curtain—kûr′-tĭn (Web., Wor.), *not* kûrt′-n.

Pronounce the short i distinctly.

Cyclades—sĭk′-lā-dēz (Web., Wor.), *not* sī′-klādz.

Cyclopean — sī-klō-pē′-ăn (Web.), sī-klō-pē′-ăn or sĭ-klō′-pē-ăn (Wor.).

cynosure—sĭn′-ō-shōōr or sī′-nō-shōōr (Web.), sī′-nō-sūr or sĭn′-ō-sūr (Wor.).

Cyrene—sī-rē′-nē (Web., Wor.), *not* sī′-rēn.

D

dado—dä′-dō (Web., Wor.), *not* dā′-dō, for which there is some authority however.

daguerreotype — dā-gĕr′-ō-tīp (Web., Wor.), *not* dā-gĕr′-ē-ō-tīp.

Written also "daguerrotype," but pronounced in the same manner as the above.

dahlia—däl′-yå or dāl′-yå (Web.), däl′-ē-å (Wor.), *not* dăl′-yå.

damning — dăm′-ĭng (Web., Wor.), *not* dăm′-nĭng.

dance—dȧns (Web., Wor.), *not* dăns nor dȧns.

dandelion—dăn′-dē-lī-ŏn (Web.), dăn-dē-lī′-ŏn (Wor.), *not* dăn′-dē-līn.

Darien (isthmus)—dä-rē-ĕn′ (Web.), dā′-rē-ĕn (Wor.).

D'Aubigné—dō-bēn-yā′ (Web.), dō-bēn′-yā (Wor.).

daub—dôb (Web.; Wor.), *not* dŏb.

daunt—dȧnt (Web., Wor.), *not* dônt.

débris—dā-brē′ (Web., Wor.).

début—dā-bū′ or ḍā-bo͞o′ (Web.), dā-bo͞o (Wor.).

decade—dĕk′-ād (Web., Wor.), *not* dē-kād′.

decadence—dē-kā′-dĕns (Web., Wor.), *not* dĕk′-ā-dĕns.

decorous—dē-kō′-rus or dĕk′-ō-rŭs (Web., Wor.).

decrepit—dē-krĕp′-ĭt (Web., Wor.), *not* dē-krĕp′-ĭd.

defalcate—dē-făl′-kāt (Web., Wor.), *not* dē-fôl′-kāt.

defalcation—dē-făl-kā′-shŭn (Web.), dĕf-ăl-kā′-shŭn (Wor.), *not* dē-fôl-kā′-shŭn.

deficit—dĕf′-ĭs-ĭt (Web., Wor.), *not* dē-fĭs′-ĭt.

defile (n.)—dē-fīl′ or dē′-fīl (Web.), dē-fīl′ (Wor.).

defile (vb.)—dē-fīl′ (Web., Wor.).

Delhi (city in India)—dĕl′-ē (Web., Wor.).

Delhi (town in U. S.)—dĕl′-hī (Web., Wor.).

Delilah—dĕl′-ī-lȧ (Web., Wor.), *not* dē-lī′-lȧ.

The last pronunciation is very common, and is authorized by Perry (1805).

demesne—dē-mēn′ (Web., Wor.).

The "s" is silent.

demijohn—dĕm′-ĭ-jŏn (Web., Wor.), *not* dĭm′-ĭ-jŏn, a rather vulgar error.

demise—dē-mīz′ (Web., Wor.), *not* dē-mēz′.

demoniacal—dĕm-ō-nī′-ăk-ăl (Web., Wor.), *not* dē-mō′-nĭ-ăk-ăl.

demonstrate—dĕm′-ŏn-strāt or dē-mŏn′-strāt (Web.), dē-mŏn′-strāt (Wor.).

deposition—dĕp-ō-zĭsh′-ŭn (Web., Wor.), *not* dē-pō-zĭsh′-ŭn.

depot — dē-pō′ or dē′-pō (Web.), dē-pō′ (Wor.), *not* dā′-pō, nor dā-pō′, nor dĕp′-ō.

This is a word concerning which there is much discussion, the unauthorized forms being frequently heard.

depths—dĕpths (Web., Wor.), *not* dĕps.

Be careful to give the aspirate sound "th" in this word.

deshabille—dĕs-à-bĭl′ (Web.), dĕs-hā-bĭl′ (Wor.).

design—dē-sīn′ or dē-zīn′ (Web., Wor.).

The second pronunciation is most in use.

desiccate—dĕs′-ĭk-āt or dē-sĭk′-āt (Web.), dē-sĭk′-āt (Wor.).

designate—dĕs′-ĭg̃-nāt (Web., Wor.), *not* dĕz′-ĭg̃-nāt.

desolate—dĕs′-ō-lāt (Web., Wor.), *not* dĕz′-ō-lāt.

desperado—dĕs-pĕr-ā′-dō (Web.), dĕs-pē-rā′-dō (Wor.), *not* dĕs-pē-rä′-dō.

despicable—dĕs′-pĭk-ā-bl (Web., Wor.), *not* dē-spĭk′-ā-bl.

dessert—dĕz-ẽrt′ (Web., Wor.), *not* dĕz′-ẽrt.

detail (n.)—dē′-tāl or dē-tāl′ (Web.), dē-tāl′ or dē′-tāl (Wor.); dē′-tāl is the more common.

detail (vb.)—dē-tāl′ (Web., Wor.), *not* dē′-tāl.

devastate—dĕv′-ăs-tāt or dē-văs′-tāt (Web.), dē-vās′-tāt or dĕv′-ăs-tāt (Wor.).

devil—dĕv′-l (Web., Wor.), *not* dĕv′-ĭl.

diamond—dī′-ā-mŭnd or dī′-mŭnd (Web., Wor.); dī′-mŭnd is generally heard.

diastole—dī-ăs′-tō-lē (Web., Wor.), *not* dī′-ăs-tōl.

didactic—dĭd-ăk′-tĭk (Web., Wor.), *not* dī-dăk′-tĭk.

dilate (vb. trans.)—dĭl-āt′ or dī-lāt′ (Web., Wor.), *not* dī′-lāt.

dilate (vb. intr.)—dĭl-āt′ or dī-lāt′ (Web.), dĭl-āt′ (Wor.), *not* dī′-lāt.

diphtheria—dĭf-thē′-rĭ-å (Web., Wor.), *not* dĭp-thē′-rĭ-å.

A very common error.

diphthong—dĭf′-thŏng or dĭp′-thŏng (Web.), dĭp′-thŏng (Wor.).

disarm—dĭz-ärm′ (Web., Wor.), *not* dĭs-ärm.

discourse—dĭs-kōrs′ (Web., Wor.), *not* dĭs′-kōrs.

dishabille—dĭs-ă-bĭl′ (Web., Wor.).

dishonest—dĭz-ŏn′-ĕst (Web., Wor.), *not* dĭs-ŏn′-ĕst.

disputable—dĭs′-pū-tă-bl (Web., Wor.), *not* dĭs-pū′-tă-bl.

disputant—dĭs′-pū-tănt (Web., Wor.), *not* dĭs-pū′-tănt.

dissociate—dĭs-sō′-shē-āt (Web., Wor.), *not* dĭs-sō′-sē-āt.

divan—dĭv-ăn′ (Web., Wor.), *not* dī′-văn.

docile—dŏs′-ĭl (Web., Wor.), *not* dō′-sĭl nor dō′-sīl.

dog—dŏg̃ (Web., Wor.).

Although Webster and Worcester mark the o in this word as short, it has more properly the sound ö. (See p. 68.)

dolorous—dŏl′-ō-rŭs (Web., Wor.), *not* dō′-lō-rŭs.

dominie—dŏm′-ĭn-ē (Web., Wor.), *not* dō′-mĭn-ē, generally heard.

donative—dŏn′-ā-tĭv (Web., Wor.), *not* dō′-nā-tĭv.

drama—drä′-mȧ or drā′-mȧ (Web.), drā′-mȧ or drăm′-ȧ (Wor.).

dramatis personae—drăm′-ā-tĭs pĕr-sō′-nē (Web., Wor.).

drollery—drōl′-ĕr-ĭ (Web., Wor.), *not* drŏl′-ĕr-ĭ.

dromedary—drŭm′-ē-dā-rĭ (Web., Wor.), *not* drŏm′-ē-dā-rĭ.

duke—dūk (Web., Wor.), *not* dōōk nor dyōōk.

dynamite—dī′-năm-īt (Web.), dĭn′-ăm-īt (Wor.).

E

economical—ē-kō-nŏm′-ĭk-ȧl (Web.), ĕk-ō-nŏm′-ĭk-ăl or ē-kō-nŏm′-ĭk-ăl (Wor.).

The form "ĕk-ō-nŏm′-ĭk-ăl" is seldom heard.

e'er—âr (Web., Wor.), *not* ēr, frequently heard.

either—ē′-thĕr or ī′-thĕr (Web.), ē′-thĕr (Wor.).

Webster says: "The former (ē′-thēr) is the pronunciation given in nearly all the English dictionaries, and is still the prevailing one in the United States; the latter (ī′-thēr) has of late become somewhat common in England. Analogy, however, as well as the best and most general usage, is decidedly in favor of ē′-thēr." The same remarks apply to "neither."

electricity—ē-lĕk-trĭs′-ĭt-ĭ (Web., Wor.), *not* ē-lĕk-trĭz′-ĭt-ĭ.

eleemosynary — ĕl-ē-mŏs′-ĭn-ā-rĭ (Web.), ĕl-ē-mŏz′-ĭn-ā-rĭ (Wor.), *not* ē-lē-mŏs′-ĭn-ā-rĭ.

elegiac—ē-lē′-jĭ-ăk or ĕl-ē-jī′-ăk (Web.), ĕl-ē-jī′-ăk (Wor.).

elephantine—ĕl-ē-făn′-tĭn (Web., Wor.), *not* ĕl-ē-făn′-tēn.

Elgin—ĕl′-gĭn (Web., Wor.), *not* ĕl′-jĭn.

"The Elgin Marbles."

Elizabethan—ē-lĭz′-ā-bĕth-ăn (Web., Wor.) *not* ē-lĭz-ā-bĕth′-ăn.

elm—ĕlm (Web., Wor.), *not* ĕl′-ŭm.

Elysian — ē-lĭz′-ĭ-ăn (Web.), ē-lĭzh′-ē-ăn (Wor.), *not* ē-lēzh′-ăn.

Elysium—ē-lĭzh′-ĭ-ŭm (Web., Wor.), *not* ē-lĭz′-ĭ-ŭm.

emendation — ĕm - ĕn - dā′ - shŭn (Web., Wor.), *not* ē-mĕn-dā′-shŭn.

employé—ĕm - ploi - ā′ or ŏng - plwô - yā′ (Web.), äng-plwô-ā′ or ĕm-ploi-ā′ (Wor.), not ĕm-plô-yē′.

empyrean—ĕm-pī-rē′-ăn (Web.), ĕm-pī-rē′-ăn or ĕm-pĭr′-ē-ăn (Wor.).

encephalic—ĕn-sē-făl′-ĭk (Web., Wor.), *not* ĕn-sĕf′-ăl-ĭk.

enervate—ē-nĕr′-vāt (Web., Wor.), *not* ĕn′-ĕr-vāt, although sanctioned by popular usage.

enfranchise—ĕn-frăn′-chĭz (Web., Wor.), *not* ĕn-frăn′-chīz.

ennui—ŏng-nwē′ (Web.), än-wē′ (Wor.).

envelope—ĕn′-vĕl-ōp (Web.), äng-vē-lōp′ or ĕn′-vē-lōp (Wor.), *not* ĕn-vĕl′-ŭp.

environs—ĕn-vī′-rŏnz or ĕn′-vĭr-ŏnz (Web., Wor.).

Epicurean—ĕp-ĭ-kū′-rē-ăn or ĕp-ĭ-kū-rē′-ăn (Web.), ĕp-ĭ-kū-rē′-ăn (Wor.).

epilogue—ĕp′-ĭl-ŏg̃ (Web., Wor.), *not* ĕp′-ĭl-ōg̃.

epoch—ĕp′-ŏk (Web.), ĕp′-ŏk or ē′-pŏk (Wor.).

equable—ē′-kwā-bl (Web., Wor.), *not* ĕk′-wā-bl.

equipage—ĕk′-wĭp-ĕj (Web., Wor.), *not* ē-kwĭp′-ĕj.

Erato—ĕr′-ā-tō (Web., Wor.), *not* ē-rā′-tō.

errand—ĕr′-ănd (Web., Wor.), *not* ăr′-ănd.

erysipelas—ĕr-ĭ-sĭp′-ē-lăs (Web., Wor.), *not* ĭr-ĭ-sĭp′-ē-lăs, a frequent error.

escritoire—ĕs-krĭt-wôr′ (Web., Wor.), *not* ĕs-krĭ-toir′

esplanade—ĕs-plā-nād′ (Web., Wor.), *not* ĕs-plăn-ād′.

Eurydice—yū-rĭd′-ĭs-ē (Web., Wor.), *not* yū′-rĭd-ĭs.

evangelical — ē-văn-ĝĕl′-ĭk-ăl (Web.), ē-văn-ĝĕl′-ĭk-ăl or ĕv-ăn-ĝĕl′-ĭk-ăl (Wor.).

evening—ē′-vn-ĭng (Web., Wor.), *not* ēv′-nĭng.

evil—ē′-vl (Web., Wor.), *not* ē′-vĭl.

exacerbate—ĕĝz-ăs′-ēr-bāt or ĕks-ā-sēr′-bāt (Web.), ĕĝz-ăs′-ēr-bāt (Wor.).

excise—ĕk-sīz′ (Web., Wor.), *not* ĕk′-sīz nor ĕk′-sīs.

exemplar—ĕg̃z-ĕm′-plär (Web., Wor.).

exemplary—ĕg̃z′-ĕm-plĕr-ĭ (Web., Wor.), *not* ĕg̃z-ĕm′-plĕr-ĭ.

exhaust—ĕg̃z-hôst′ (Web., Wor.), *not* ĕg̃z-ôst′.

exhibit—ĕg̃z-hĭb′-ĭt (Web., Wor.), *not* ĕg̃z-ĭb′-ĭt.

exhibition—ĕks-hĭb-ĭsh′-ŭn (Web., Wor.), *not* ĕgz-ĭb-ĭsh′-ŭn.

exile (n.)—ĕks′-īl (Web., Wor.), *not* ĕg̃z′-īl.

exile (vb.)—ĕks′-īl (Web.,) ĕg̃z-īl′ or ĕks′-īl (Wor.).

exotic—ĕg̃z-ŏt′-ĭk (Web., Wor.), *not* ĕks-ŏt′-ĭk. Generally mispronounced.

expert (n.)—ĕks′-pẽrt or ĕks-pẽrt′ (Web.), ĕks-pẽrt′ (Wor.).

expert (adj.)—ĕks-pẽrt′ (Web., Wor.), *not* ĕks′-pẽrt.

expurgate — ĕks′-pûr-g̃āt or ĕks-pûr′-g̃āt (Web.), ĕks-pûr′-g̃āt (Wor.).

exquisite—ĕks′-kwĭz-ĭt (Web., Wor.), *not* ĕks-kwĭz′-ĭt.

extant—ĕks′-tạnt (Web., Wor.), *not* ĕks-tănt′.

extempore—ĕks tĕm′-pō-rē (Web., Wor.), *not* ĕks tĕm′-pōr.

Final *e* in Latin words is generally sounded.

extirpate—ĕk′-stẽr-pāt or ĕk-stẽr′-pāt (Web.), ĕk-stẽr′-pāt (Wor.).

extol—ĕk-stŏl′ (Web., Wor.), *not* ĕk-stôl′. More nearly ĕk-stöl′.

Eyre—âr (Web.), not given (Wor.), *not* īr. "Jane Eyre."

F

façade—fā-sād′ or fā-säd′ (Web.), fā-säd′ (Wor.), *not* fā-kād′ nor fā-käd′.

C cedilla has the sound "s."

facile—făs′-ĭl (Web., Wor.), *not* fā′-sĭl.

falcon—fô′-kn (Web., Wor.), *not* făl′-kŏn.

falconer—fô′-kn-ẽr (Web., Wor.), *not* făl′-kŏn-ẽr.

falconet—făl′-kō-nĕt (Web.), făl′-kō-nĕt or fôl′-kō-nĕt (Wor.).

farina—fā-rī′-nȧ or fā-rē′-nȧ (Web.), fā-rī′-nȧ (Wor.).

Fatima — făt'-ē-mȧ (Web.), not given (Wor.), *not* făt-ē'-mȧ.

faucet—fô'-sĕt (Web., Wor.), *not* făs'-ĕt.

February—fĕb'-rōō-ā-rĭ (Web., Wor.), *not* fĕb'-yū-ā-rĭ.

ferrule—fĕr'-ĭl or fĕr'-ōōl (Web., Wor.).

ferule—fĕr'-ĭl or fĕr'-ōōl (Web.), fĕr'-ūl (Wor.).

fetid—fĕt'-ĭd (Web., Wor.), *not* fē'-tĭd, often heard.

finale—fē-nä'-lā (Web., Wor.), *not* fī-năl'-ē.

finance — fĭn-ăns' (Web., Wor.), *not* fī'-năns.

financial—fĭn-ăn'-shăl (Web.), fē-năn'-shăl (Wor.), *not* fī-năn'-shăl.

financier—fĭn-ăn-sēr' (Web., Wor.), *not* fī'-năn-sēr.

fiord — fyôrd (Web.), fē-ôrd' (Wor.), *not* fōrd.

flaccid—flăk'-sĭd (Web., Wor.), *not* flăs'-ĭd.

flannel—flăn'-ĕl (Web., Wor.), *not* flăn'-ĕn.

There is an *obsolete* adjective "flannen," meaning "made of flannel," with which this word is often confounded. Brockett says: "Flannen, the vulgar pronunciation of flannel."

flaunt—flänt (Web., Wor.), *not* flônt.

floral—flō′-răl (Web., Wor.), *not* flŏr′-ăl.

florist—flō′-rĭst (Web., Wor.), *not* flŏr′-ĭst.

forbade—fôr-băd′ (Web., Wor.), *not* fôr-bād′.

forecastle—fōr′-kăs-l (Web.), fōr′-kȧs-l (Wor.), *not* fōr′-kăst-l.

forehead—fŏr′-ĕd (Web.), fŏr′-ĕd or fōr′-hĕd (Wor.).

fortnight—fôrt′-nīt (Web.), fôrt′-nīt or fôrt′-nĭt (Wor.).

fountain—fown′-tĭn (Web., Wor.), *not* fown′-tn.

franchise—frăn′-chĭz (Web., Wor.), *not* frăn′-chīz.

frankincense—frăngk-ĭn′-sĕns or frăngk′-ĭn-sĕns (Web.), frăngk′-ĭn-sĕns (Wor.).

fricasée—frĭk-ā-sē′ (Web., Wor.), *not* frĭg-ā-zē′, a common error.

frontier—frŏnt′-ēr (Web., Wor.), *not* frŭnt′-ēr.

frontispiece—frŏnt′-ĭs-pēs (Web., Wor.), *not* frŭnt′-ĭs-pēs.

fugue—fūg (Web., Wor.).

fusel — fū′-sĕl (Web.), fū′-zĕl (Wor.), *not* fū′-zl. "Fusel oil."

fusil—fū′-zĭl (Web.), fū′-zĭl or fū-zē′ (Wor.).

G

gallant (n.) — găl-ănt′ (Web.), găl-ânt′, (Wor.).

gallant (adj.)—găl′-ănt (Web., Wor.).

In the restricted sense of "politeness to ladies," Webster pronounces the word "găl-ănt′," and Worcester, "găl-ânt′."

gallows—găl′-ŭs (Web., Wor.), *not* găl′-ōz, which is well-nigh universal.

gaol—jāl (Web., Wor.).

gape—gāp (Web.), găp or gāp (Wor.).

gaseous—gāz′-ē-ŭs (Web.), găz′-ē-ŭs or gā′-zē-ŭs (Wor.), *not* găs′-ē-ŭs.

gaunt—gänt (Web., Wor.), *not* gônt.

gauntlet — gänt′-lĕt (Web., Wor.), *not* gônt′-lĕt.

genealogy — jĕn-ē-ăl′-ō-jĭ (Web., Wor.), *not* jē-nē-ŏl′-ō-jĭ.

Genoa—jĕn′-ō-å (Web., Wor.), *not* jĕn-ō′-å.

geyser—gī′-sẽr (Web., Wor.), *not* gī′-zẽr.

ghoul—gōōl (Web,, Wor.), *not* gowl.

giaour—jowr (Web., Wor.).

girl—gẽrl (Web., Wor.), *not* gyẽrl.

Do not introduce a y sound before the "i" in this word. It is regarded as an affectation.

glacial—glā′-shăl (Web.), glā′-shē-ăl (Wor.).

glacier—glā′-sēr or glās′-ĭ-ẽr (Web.), glās′-ĭ-ẽr (Wor.), *not* glā′-shẽr.

gladiolus—glā-dī′-ō-lŭs (Web., Wor.), *not* glăd-ĭ-ō′-lŭs.

glamour — glā′-mōōr (Web.), glā′-mŭr (Wor.), *not* glăm′-ōōr.

gneiss—nīs (Web., Wor.), *not* nēs.

God—gŏd (Web., Wor.), *not* gôd. More nearly gŏd.

Goethe—gẽ′-tĕh (Web.), gẽ′-tā (Wor.).

Goliath—gō-lī′-ăth (Web., Wor.), *not* gō-lī′-å. Frequently mispronounced.

gondola—gŏn′-dō-lå (Web., Wor,), *not* gŏn-dō′-lå.

gormand—gôr′-mănd (Web., Wor.).

gosling—gŏz′-lĭng (Web., Wor.), *not* gôz′-lĭng nor gŏz′-lĭn.

gospel—gŏs′-pĕl (Web. Wor.), *not* gôs′-pĕl. More properly, gös′-pĕl.

Gothamite — gō′-thăm-īt or gŏth′-ăm-īt (Web., Wor.).

gourd—gōrd (Web.), gōrd or gōōrd (Wor.).

gourmand—gōōr′-mänd (Web., Wor.).

government—gŭv′-ẽrn-mĕnt (Web., Wor.), *not* gŭv′-ẽr-mĕnt.

Pronounce the n sound in second syllable,

granary — grăn′-ā-rĭ (Web., Wor.), *not* grān′-ā-rĭ. Very frequently mispronounced.

gratis—grā′-tĭs (Web., Wor.), *not* grăt′-ĭs.

Greenwich—grĭn′-ĭj (Web.), grēn′-ĭj (Wor.).

grimace—grĭm-ās′ (Web., Wor.).

grimalkin—grĭm-ăl′-kĭn (Web., Wor.), *not* grĭm-ôl′-kĭn.

grimy—grī′-mĭ (Web., Wor.), *not* grĭm′-ĭ.

gristle—grĭs′-l (Web., Wor.), *not* grĭz′-l nor grĭs′-tl.

groat—grôt (Web., Wor.), *not* grōt.

guano—gwä′-nō (Web., Wor.), *not* gū-ăn′-ō.

guild—gĭld (Web., Wor.).

gum arabic—gŭm ăr′-ā-bĭk (Web., Wor.), *not* gŭm ăr-ā′-bĭk.

H

halberd—hŏl′-bẽrd (Web.), hôl′-bẽrd or hăl′-bẽrd (Wor.).

halcyon (adj.)—hăl′-sĭ-ŏn (Web., Wor.), *not* hăl′-shĭ-ŏn.

handsome—hăn′-sŭm (Web., Wor.), *not* hănd′-sŭm.

The "d" is silent.

harass—hăr′-ăs (Web., Wor.), *not* hăr-ăs′.

harlequin—här′-lē-kĭn or här′-lē-kwĭn (Web.), här′-lē-kĭn (Wor.).

hasten—hās′-n (Web., Wor.), *not* hās′-tn.

haunch—hänch (Web., Wor.), *not* hônch.

haunt—hänt (Web., Wor.), *not* hônt.

hearth—härth (Web., Wor.), *not* hẽrth.

Hebe—hē′-bē (Web., Wor.), *not* hēb.

hecatomb—hĕk′-ā-tōōm (Web., Wor.).

hegira—hē-jī′-rà or hĕj′-ĭr-à (Web., Wor.).

heinous—hā′-nŭs (Web., Wor,), *not* hē′-nŭs nor hēn′-yŭs.

Hellenic—hĕl-ĕn′-ĭk or hĕl-ē′-nĭk (Web.), hĕl′-ē-nĭk or hĕl-ĕn′-ĭk (Wor.).

Hemans—hĕm′-ănz (Web., Wor.), *not* hē′-mănz.

"Mrs. Felicia Hemans."

heraldic—hē-răl′-dĭk (Web., Wor.), *not* hĕr′-ăl-dĭk.

herculean—hĕr-kū′-lē-ăn (Web., Wor.), *not* hĕr-kū-lē′-ăn.

herewith—hēr-wĭth′ or hēr-wĭth′ (Web.), hēr′-wĭth (Wor.).

hiccough—hĭk′-ŭp (Web.), hĭk′-ŭp or hĭk′-ŏf (Wor.).

hilarious—hī-lā′-rĭ-ŭs or hĭl-ā′-rĭ-ŭs (Web.), hī-lā′-rĭ-ŭs (Wor.).

hirsute—hĭr-sūt′ (Web., Wor.).

homely—hōm′-lĭ (Web., Wor.), *not* hŭm′-lĭ. More correctly hŏm′-lĭ.

homeopathist — hō-mē-ŏp′-ā-thĭst (Web., Wor.), *not* hō-mē-ō-păth′-ĭst.

homeopathy — hō-mē-ŏp′-ā-thĭ (Web., Wor.), *not* hō′-mē-ō-păth-ĭ.

horologe—hŏr′-ō-lōj (Web.), hŏr′-ō-lŏj (Wor.).

horoscope—hŏr′-ō-skōp (Web., Wor.), *not* hō′-rō-skōp.

horseradish—hôrs′-răd-ĭsh (Web., Wor.), *not* hôrs′-rĕd-ĭsh.

horseshoe—hôrs′-shōō (Web., Wor.), *not* hôr′-shōō.

Pronounce the word "horse" distinctly.

hospitable — hŏs′-pĭt-ā-bl (Web., Wor.), *not* hŏs-pĭt′-ā-bl.

hostler—hŏs′-lẽr or ŏs′-lẽr (Web.), ŏs′-lẽr (Wor.), *not* hŏst′-lẽr nor ŏst′-lẽr.

hough—hŏk (Web., Wor.).

housewife—hows′-wīf or hŭz′-wĭf (Web.), hŭz′-wĭf or hows′-wīf (Wor.).

hovel—hŏv′-ĕl (Web., Wor.), *not* hŭv′-ĕl.

hurrah—hōō-rä′ (Web., Wor.), *not* hŏŏr-ô′ nor hŏŏr-ā′.

hussar—hŏŏz-är′ (Web.), hōōz-är′ (Wor.), *not* hŭz-är′.

hydrangea—hī-drăn′-jē-ȧ (Web., Wor.).

hydropathy—hī-drŏp′-ā-thĭ (Web., Wor.), *not* hī′-drō-păth-ĭ.

hygiene—hī′-jĭ-ēn (Web.), hī′-jĭ-ēn or hĭ′-jēn (Wor.).

hymeneal—hī-mĕn-ē′-ăl (Web.), hī-mē-nē′-ăl (Wor.), *not* hī-mē′-nē-ăl.

hyperbole—hī-pĕr′-bō-lē (Web., Wor.), *not* hī′-pĕr-bōl.

hypochondriac—hĭp-ō-kŏn′-drĭ-ăk (Web., Wor.), *not* hī-pō-kŏn′-drĭ-ăk.

hypogastric—hĭp-ō-ḡăs′-trĭk (Web., Wor.), *not* hī-pō-ḡăs′-trĭk.

I

Idumea—ĭd-ū-mē′-å (Web., Wor.), *not* ī-dū′-mē-å.

ignoramus—ĭḡ-nō-rā′-mŭs (Web., Wor.), *not* ĭḡ-nō-rä′-mŭs.

This word has been thoroughly anglicized.

illusive—ĭl-lū′-sĭv (Web., Wor.), *not* ĭl-lū′-zĭv.

illustrate—ĭl-lŭs′-trāt (Web., Wor.), *not* ĭl′-lŭs-trāt.

imbecile—ĭm′-bē-sĭl or ĭm-bē-sēl′ (Web.), ĭm-bĕs′-ĭl or ĭm-bē-sēl′ (Wor.).

imbroglio—ĭm-brōl′-yō (Web.), ĭm-brōl′-yē-ō (Wor.), *not* ĭm-brō′-ḡlē-ō.

immediately—ĭm-mē′-dĭ-āt-lĭ (Web., Wor.), *not* ĭm-mē′-jāt-lĭ.

implacable — ĭm-plā′-kā-bl̇ (Web., Wor.), *not* ĭm-plăk′-ā-bl.

improvise—ĭm-prō-vīz′ (Web.), ĭm-prō-vēz′ (Wor.), *not* ĭm′-prō-vīz.

inamorata — ĭn-ăm-ō-rä′-tȧ (Web., Wor.), *not* ĭn-ăm-ō-rā′-tȧ.

indecorous—ĭn-dē-kō′-rŭs or ĭn-dĕk′-ō-rŭs (Web., Wor.).

indisputable—ĭn-dĭs′-pū-tā-bl (Web., Wor.), *not* ĭn-dĭs-pū′-tā-bl.

indocile—ĭn-dŏs′-ĭl (Web., Wor.), *not* ĭn-dō′-sĭl.

industry—ĭn′-dŭs-trĭ (Web., Wor.), *not* ĭn-dŭs′-trĭ.

infantile — ĭn′-făn-tīl or ĭn′-făn-tĭl (Web., Wor.), *not* ĭn′-făn-tēl.

infantine—ĭn′-făn-tīn or ĭn′-făn-tĭn (Web., Wor.), *not* ĭn′-făn-tēn.

inquiry—ĭn-kwī′-rĭ (Web., Wor.), *not* ĭn′-kwĭr-ĭ, a very frequent mispronunciation.

instead—ĭn-stĕd′ (Web., Wor.), *not* ĭn-stĭd′.

Smart says: "This corrupt pronunciation is often heard in the United States."

integer—ĭn′-tē-jĕr (Web., Wor.), *not* ĭn′-tē-gēr.

interesting—ĭn′-tĕr-ĕst-ĭng (Web., Wor.), *not* ĭn-tĕr-ĕst′-ĭng.

interpolate—ĭn-tĕr′-pō-lāt (Web., Wor.), *not* ĭn′-tĕr-pō-lāt.

interstice—ĭn′-tĕr-stĭs or ĭn-tĕr′-stĭs (Web., Wor.).

invalid (n.)—ĭn′-vā-lĭd (Web.), ĭn-vā-lēd′ (Wor.).

inveigle—ĭn-vē′-gl (Web., Wor.), *not* ĭn-vā′-gl, often heard.

iodide—ī′-ō-dĭd (Web.), ī′-ō-dīd (Wor.).

iodine—ī′-ō-dĭn (Web., Wor.), *not* ī′-ō-dēn.

This word is seldom correctly pronounced.

Iphigenia—ĭf-ĭj-ē-nī′-a (Web., Wor.), *not* ĭf-ĭj-ē′-nĭ-a.

irrefutable—ĭr-rĕf′-ū-tā-bl or ĭr-rē-fū′-tā-bl (Web.), ĭr-rē-fū′-tā-bl or ĭr-rĕf′-ū-tā-bl (Wor.).

irremediable—ĭr-rē-mē′-dĭ-ā-bl (Web., Wor.), *not* ĭr-rē-mĕd′-ĭ-ā-bl.

irreparable—ĭr-rĕp′-ā-rā-bl (Web., Wor.), *not* ĭr-rē-păr′-ā-bl.

irrevocable—ĭr-rĕv′-ō-kā-bl (Web., Wor.); *not* ĭr-rē-vō′-kā-bl.

iron—ī′-ûrn (Web., Wor.), *not* ī′-rŭn, a common error.

irony (made of iron)—ī′-ûrn-ĭ (Web., Wor.), *not* ī′-rŏn-ĭ.

irony (ridicule)—ī′-rŏn-ĭ (Web., Wor.), *not* ī′-ûrn-ĭ.

Islam—ĭz′-lăm (Web., Wor.), *not* ĭs′-lăm.

isochronism—ī-sŏk′-rō-nĭzm (Web., Wor.), *not* ī-sō-krŏn′-ĭzm.

isolate—ĭs′-ō-lāt (Web.), ĭz′-ō-lāt (Wor.), *not* ī′-sō-lāt.

isotherm—ī′-sō-thĕrm (Web., Wor.), *not* ĭz′-ō-thĕrm.

isthmus—ĭs′-mŭs or ĭst′-mŭs (Web.), ĭst′-mŭs (Wor.).

jalap—jăl′-ăp (Web., Wor.), *not* jŏl′-ŭp.

Japheth—jā′-fĕth (Web., Wor.), *not* jā′-fĕt.

jasmine—jăz′-mĭn or jăs′-mĭn (Web., Wor.).
Jăs′-mĭn is the more common.

jaundice—jän′-dĭs (Web., Wor.), *not* jôn′-dĭs.

Java—jä′-vȧ or jȧ′-vȧ (Web.), jä′-vȧ or jā′-vȧ (Wor.), *not* jăv′-ȧ.

javelin—jăv′-lĭn (Web., Wor.), *not* jăv′-ĕl-ĭn.
A word of *two* syllables.

jew's-harp—jūz′-härp or jo͞oz′-härp (Web.), jūz′-härp (Wor.), *not* jūs′-härp.

jocund—jŏk′-ŭnd (Web., Wor.), *not* jō′-kŭnd.

joust—jŭst (Web., Wor.), *not* jowst.

jugular—jū′-gū-lär (Web., Wor.), *not* jŭg′-yū-lär, generally heard.

juvenile—jū′-vē-nĭl (Web., Wor.), *not* jū′-vē-nīl.

K

kettle—kĕt′-l (Web., Wor.), *not* kĭt′-l.

Khan (a chief)—kôn or kăn (Web., Wor.).

khan (an inn)—kăn (Web.), kôn or kăn (Wor.).

Kossuth—kŏsh′-shōōt (Web.), kŏs-shōōt′ (Wor.), *not* kŏs-sōōth′.

L

lamentable—lăm′-ĕnt-ā-bl (Web., Wor.), *not* lā-mĕnt′-ā-bl.

landau—lăn′-dô (Web., Wor.), *not* lăn′-dō.

lang-syne—lăng′-sīn (Web.), läng-sīn′ (Wor.), *not* lăng-zīn′.

Laocoon—lā-ŏk′-ō-ŏn (Web., Wor.), *not* lā′-ō-kōōn.

Laodamia—lā-ŏd-ā-mī′-ȧ (Web., Wor.), *not* lā-ō-dā′-mĭ-ȧ.

laryngeal—lăr-ĭn-jē′-ăl or lā-rĭn′-jē-ăl (Web.), lā-rĭn′-jē-ăl (Wor.).

larynx—lăr′-ĭngks (Web.), lăr′-ĭngks or lā′-rĭngks (Wor.).

latent—lā′-tĕnt (Web., Wor.), *not* lăt′-ĕnt.

laudanum—lô′-dā-nŭm (Web.), lô′-dā-nŭm or lŏd′-ā-nŭm (Wor.).

launch—länch (Web., Wor.), *not* lônch.

launder—län′-dẽr (Web.; Wor.); *not* lôn′-dẽr.

There is no verb—"to laundry."

laundry—län′-drĭ (Web., Wor.); *not* lôn′-drĭ.

leeward—lē′-wôrd or lōō′-ärd (Web.,) lē′-wôrd or lū′-ŭrd (Wor.).

legate—lĕg′-āt (Web., Wor.), *not* lē′-gāt.

legend—lē′-jĕnd or lĕj′-ĕnd (Web., Wor.).

leisure—lē′-zhūr (Web., Wor.).

> Webster says: "Sometimes, but less properly, pronounced lĕzh′-ūr."

Lethe—lē′-thē (Web., Wor.), *not* lēth.

lettuce—lĕt′-ĭs (Web., Wor.).

levee—lĕv′-ē (Web., Wor.), *not* lē-vē′.

> "The President's levee,"—in this special sense, Webster and Worcester say that it is usually pronounced lē-vē′, in the United States.

lever—lē′-vĕr, or lĕv′-ĕr (Web.), lē′-vĕr (Wor.).

libertine—lĭb′-ĕr-tĭn (Web., Wor.), *not* lĭb′-ĕr-tīn.

lichen—lī′-kĕn or lĭch′-ĕn (Web., Wor.), lĭch′-ĕn is generally heard.

licorice—lĭk′-ō-rĭs (Web., Wor.), *not* lĭk′-ō-rĭsh.

lien—lē′-ĕn or lī′-ĕn (Web., Wor.), *not* lēn.

lineament—lĭn′-ē-ā-mĕnt (Web., Wor.), *not* lĭn′-ē-mĕnt.

literati—lĭt-ēr-ā′-tī (Web., Wor.), *not* lĭt-ēr-ä′-tē.

livelong—lĭv′-lŏng (Web., Wor.), *not* līv′-lŏng.

livre—lī′-vēr or lē′-vr (Web.), lī′-vŭr or lē′-vŭr (Wor.).

loath—lōth (Web., Wor.), *not* lōth.

luxuriance—lŭg̃z-yū′-rĭ-ăns or lŭks-yū′-rĭ-ăns (Web.), lŭg̃-zū′-rĭ-ăns (Wor.).

luxury—lŭk′-shōō-rĭ (Web., Wor.), *not* lŭgz′-yū-rĭ.

Lyceum—lī-sē′-ŭm (Web., Wor.), *not* lī′-sē-ŭm.

M

Macleod—măk-lowd′ (Web., Wor.), *not* măk-lē′-ŏd.

magna charta—măg̃′-nȧ kärt′-ȧ (Web., Wor.), *not* măg̃′-nȧ chärt′-ȧ.

Mahomet—mā-hŏm′-ĕt or mā′-hō-mĕt or mä′-hō-mĕt (Web.), mā′-hŏm-ĕt (Wor.).

See "Mohammed."

Madrid — măd-rĭd′ (Web.), mā-drēd′ or măd′-rĭd (Wor.).

mall (a walk)—măl (Web., Wor.), *not* môl, perhaps most frequently heard.

mandarin—măn-dā-rēn′ (Web., Wor.), *not* măn′-dā-rĭn.

manes—mā′-nēz (Web., Wor.), *not* mānz.

maniacal—mā-nī′-ā-kăl (Web., Wor.), *not* mā′-nĭ-ăk-ăl.

manufactory — măn-yū-făk′-tō-rĭ (Web., Wor.), *not* măn-yū-făk′-tū-rĭ; ō *not* ū.

Marat—mä-rä′ (Web.), mä′-rä or mä-rä′ (Wor.), *not* măr-ăt′.

maritime—măr′-ĭt-ĭm (Web., Wor.), *not* măr′-ĭt-īm, though authorized by some.

marquis—mär′-kwĭs (Web., Wor.).
The French pronunciation is mär-kē′.

massacre—măs′-ā-kẽr (Web., Wor.).

master—mȧs′-tẽr (Web., Wor.), *not* măs′-tẽr.

matron—mā′-trŏn (Web., Wor.), *not* măt′-rŏn.

mattress—măt′-rĕs (Web., Wor.), *not* măt-răs′, sometimes heard.

Mauch Chunk—môk chŭngk′ (Web., Wor.), *not* mŏk chŭngk′.

mausoleum—mô-sō-lē′-ŭm (Web., Wor.), *not* mô-sō′-lē-ŭm, a former pronunciation.

Mausolus—mô-sō′-lŭs (Web., Wor.), *not* mô′-sō-lŭs.

meaw—mū (Web., Wor.), *not* mē-ô′.

Medici—mĕd′-ē-chē (Web.), mĕd′-ē-cē or mĕd′-ē-chē (Wor.).

mediocre—mē′-dĭ-ō-kr (Web., Wor.), *not* mĕd′-ĭ-ō-kr nor mē-dĭ-ō′-kr.

meerschaum—mēr′-shôm (Web., Wor.), *not* mēr′-shŭm.

melodrama—mĕl-ō-drā′-mȧ (Web., Wor.), *not* mĕl-ō-drä′-mȧ, often heard.

memoir—mĕm′-wôr or mēm′-wôr (Web.), mē-moir′ or mĕm′-wôr (Wor.).

menagerie—mĕn-ăzh′-ē-rĭ (Web.), mē-năzh′-ē-rĭ (Wor.), *not* mĕn-ăj′-ē-rĭ.

meningitis—mĕn-ĭn-jī′-tĭs (Web., Wor.), *not* mĕn-ĭn-jē′-tĭs.

mercantile—mēr′-kăn-tĭl (Web., Wor.), *not* mēr′-kăn-tēl nor mēr′-kăn-tīl.

mesmerism—mĕz′-mĕr-ĭzm (Web., Wor.), *not* mĕs′-mĕr-ĭsm; "z" *not* "s."

microscopy—mī-krŏs′-kō-pĭ (Web.), mĭ-krŏs′-kō-pĭ (Wor.), *not* mī′-krō-skŏp-ĭ.

Accent *second* syllable.

Milan—mĭl′-ăn or mĭl-ăn′ (Web., Wor.).

Webster says: "The usage of the best English poets, as well as the best speakers, is decidedly in favor of the *first* pronunciation."

milch—mĭlch (Web., Wor.), *not* mĭlk.

mineralogy—mĭn-ĕr-ăl′-ō-jĭ (Web., Wor.), *not* mĭn-ĕr-ŏl′-ō-jĭ.

The *third* syllable is ăl, *not* ŏl.

minuet—mĭn′-yū-ĕt (Web., Wor.), *not* mĭn-yū-ĕt′.

minute (n.)—mĭn′-ĭt (Web.), mĭn′-ŭt or mĭn′-ĭt (Wor.).

minute (adj.)—mĭn-ūt′ (Web.), mĭn-ūt′ or mī-nūt′ (Wor.).

mirage—mĭr-äzh′ (Web.), mē-räzh′ (Wor.).

mischievous—mĭs′-chē-vŭs (Web., Wor.), *not* mĭs-chē′-vŭs.

misconstrue—mĭs-kŏn′-strōō (Web., Wor.), *not* mĭs-kŏn-strōō′.

missis (Mrs.)—mĭs′-sĭs (Web.), not given (Wor.), *not* mĭs′-sĭz.

The word is a contraction of "mistress," and is generally written "Mrs."

mistletoe—mĭz′-l-tō (Web., Wor.), *not* mĭs′-l-tō, generally heard.

mnemonics—nē-mŏn′-ĭks (Web., Wor.).

The first m is silent in all similar words.

mobile—mō′-bĭl (Web.), mō-bēl′ or mŏb′-ĭl (Wor.).

Mohammed—mō-hăm′-ĕd (Web., Wor.).

See "Mahomet."

moire antique—mwôr ăn-tēk′ (Web., Wor.), *not* mō′-rē ăn-tēk′.

molecule—mŏl′-ē-kūl (Web., Wor.), *not* mōl′-kūl.

A word of *three* syllables, when correctly pronounced.

Monaco—mō-nä′-kō (Web.), mŏn′-å-kō (Wor.).

mongrel—mŭng′-grĕl (Web., Wor.), *not* mŏng′-grĕl.

monogram—mŏn′-ō-grăm (Web., Wor.), *not* mō′-nō-grăm.

monomania—mŏn-ō-mā′-nĭ-å (Web., Wor.), *not* mō-nō-mā′-nĭ-å.

moribund—mŏr′-ĭ-bŭnd (Web., Wor.), *not* mō′-rĭ-bŭnd.

morphine—môr′-fĭn (Web., Wor.), *not* môr′-fēn, commonly heard.

moslem — mŏz′-lĕm (Web.), mŏs′-lĕm (Wor.).

moths—mŏthz (Web., Wor.), *not* mŏths. More properly, mŏthz.

mountain—mown′-tĭn (Web., Wor.), *not* mownt′-n.

Pronounce the *last* syllable, ĭn.

Mozart—mō-zärt′ or German pronunciation, mōt′-särt (Web.), mō′-zärt or mō-zärt′ (Wor.).

Murat—mü-rä′ or mū-răt′ (Web.), mū-răt′ or mo͞o-rä′ (Wor.).

For ü, see Chap. XII.

mushroom—mŭsh′-ro͞om (Web., Wor.), *not* mŭsh′-ro͞on.

muskmelon—mŭsk′ mĕl-ŏn (Web., Wor.), *not* mŭsh′ mĕl-ŏn.

museum — mū-zē′-ŭm (Web., Wor.), *not* mū′-zē-ŭm, a common mispronunciation.

mussulman—mŭs′-ŭl-măn (Web., Wor.), *not* mŭz′-ŭl-măn.

The plural is mussulmans, *not* mussulmen.

mustache—mŭs-täsh′ (Web.), mŭs-täsh′ or mŭs-täsh′ (Wor.), *not* mŭs′-täsh.

mythology—mĭth-ŏl′-ō-jĭ (Web., Wor.), *not* mī-thŏl′-ō-jĭ.

N

naiad—nā′-yăd (Web., Wor.), *not* nī′-yăd.

nape—nāp (Web., Wor.), *not* năp.

naphtha—năp′-thȧ or năf′-thȧ (Web.), năp′-thȧ (Wor.).

nascent—năs′-ĕnt (Web., Wor.), *not* nā′-sĕnt.

nausea—nô′-shē-ȧ (Web., Wor.), *not* nô′-sē-ȧ.

nauseous—nô′-shŭs (Web., Wor.), *not* nô′-shē-ŭs.

national—năsh′-ŭn-ăl (Web., Wor.), *not* nā′-shŭn-ăl, a pronunciation once in vogue.

nectarine—nĕk′-tär-ĭn (Web., Wor.), *not.* nĕk′-tär-ēn.

ne'er—nâr (Web., Wor.), *not* nēr.

Nemesis—nĕm′-ē-sĭs (Web., Wor.), *not* nē-mē′-sĭs.

nephew—nĕf′-yū (Web.), nĕv′-vū ŏr nĕf′-fū (Wor.).

nepotism—nĕp′-ō-tĭzm (Web., Wor.), *not* nē′-pō-tĭzm.

Newfoundland—nū′-fŭnd-lănd (Web.), nū′-fŭnd-lănd or nū-fownd′-lănd (Wor.).

nicety—nīs′-ē-tĭ (Web., Wor.), *not* nīs′-tĭ.

nicotine—nĭk′-ō-tĭn (Web., Wor.), *not* nĭk′-ō-tēn.

nihilism—nī′-hĭl-ĭzm (Web., Wor.), *not* nē-hĭl-ĭzm.

nomad—nŏm′-ăd (Web., Wor.), *not* nō′-măd.

nomenclature — no-mĕn-klāt′-yūr (Web.), nō′-mĕn-klāt-yūr (Wor.), *not* nō-mĕn′-klāt-yūr.

The weight of modern authority is in favor of Worcester's marking.

nonpareil—nŏn-pā-rĕl′ (Web., Wor.), *not* nŏn-pā-rēl′.

notable (remarkable) — nō′-tā-bl (Web., Wor.), *not* nŏt′-ā-bl.

notable (thrifty)—nŏt′-ā-bl (Web., Wor.), *not* nō′-tā-bl.

nucleolus—nū-klē′-ō-lŭs (Web., Wor.), *not* nū-klē-ō′-lŭs.

numismatics — nū - mĭz - măt′ - ĭks (Web. Wor.), *not* nū-mĭs-măt′-ĭks.

O

oasis—ō′-ā-sĭs or ō-ā′-sĭs (Web.), ŏ′-ā-sĭs (Wor.).

oaths—ōthz (Web., Wor.), *not* ōths.

obeisance—ō-bē′-săns or ō-bā′-săns (Web.), ō-bā′-săns or ō-bē′-săns (Wor.).

obligatory—ŏb′-lĭg̈-ā-tō-rĭ (Web., Wor.), *not* ŏb-lĭg̈′-ā-tō-rĭ.

oblique—ŏb-lēk′ or ob-līk′ (Web., Wor.).

Oceanus—ō-sē′-ā-nŭs (Web., Wor.), *not* ō-shē′-ā-nŭs.

Odeon—ō-dē′-ŏn (Web., Wor.), *not* ō′-dē-ŏn.

often—ŏf′-n (Web.), ŏf′-n or ôf′-n (Wor., *not* ŏf′-tĕn.

More nearly, öf′-n.

oleomargarine—ō-lē-ō-mär′-gā-rĭn (Web., Wor.), *not* ō-lē-ō-mär′-jā-rēn.

omega—ō-mē′-gȧ or ō-mĕg′-ȧ (Web.), ō-mē′-gȧ (Wor.), *not* ō′-mē-gȧ.

onyx—ō′-nĭks (Web., Wor.), *not* ŏn′-ĭks.

opponent—ŏp-pō′-nĕnt (Web., Wor.), *not* ŏp′-pō-nĕnt.

orange—ŏr′-ĕnj (Web., Wor.), more properly ör′-ĕnj.

ordeal—ôr′-dē-ăl (Web., Wor.), *not* ôr-dē′-ăl.

ordnance—ôrd′-năns (Web., Wor.), *not* ôr′-dĭn-ăns.

To be distinguished from the word "ordinance."

orgeat—ôr′-zhăt or ôr′-zhā (Web.), ôr′-zhăt (Wor.).

Orion—ō-rī′-ŏn (Web., Wor.), *not* ō′-rĭ-ŏn.

Orpheus—ôr′-fē-ŭs or ôr′-fūs (Web.), ôr′-fūs (Wor.).

One of a large class of words similarly pronounced concerning which there has been much discussion.

ornate—ôr′-nāt (Web., Wor.), *not* ôr-nāt′.

orotund—ō′-rō-tŭnd (Web., Wor.), *not* ŏr′-ō-tŭnd.

orthoepist — ôr′-thō-ē-pĭst (Web., Wor.), *not* ôr-thō′-ē-pĭst.

osier—ō′-zhẽr (Web., Wor.), *not* ō′-zĭ-ẽr.

overalls—ō′-vẽr-ôlz (Web., Wor.), *not* ō′-vẽr-hôlz.

oxide—ŏks′-ĭd (Web., Wor.), *not* ŏks′-īd.

P

pageant—păj′-ĕnt or pā′-jĕnt (Web., Wor.). Pā′-jĕnt is the usual pronunciation.

palaver—pā-lä′-vẽr (Web., Wor.).

palfrey—pôl′-frĭ (Web.), pôl′-frĭ or păl′-frĭ (Wor.).

Pantheon—păn-thē′-ŏn or păn′-thē-ŏn (Web.), păn-thē′-ŏn (Wor.).

pantomime — păn′-tō-mīm (Web., Wor.), *not* păn′-tō-mīn; "m" *not* "n."

papyrus—pā-pī′-rŭs (Web., Wor.), *not* păp′-ĭr-ŭs.

paraffin—păr′-ăf-ĭn (Web., Wor.), *not* păr′-ăf-ēn.

parentage—pâr′-ĕnt-āj (Web.), pâr′-ĕnt-āj

or păr′-ĕnt-āj (Wor.), *not* pā-rĕnt′-āj, which is very common.

pariah—pä′-rĭ-å or pä′-rī-å (Web.), pä′-rī-å (Wor.).

parietal—pā-rī′-ē-tăl (Web., Wor.).

Parisian—pā-rĭz′-yăn (Web.), pā-rĭzh′-ē-ăn (Wor.).

parliament—pär′-lĭm-ĕnt (Web., Wor.).

It is impossible to determine from an inspection of Webster's Unabridged Dictionary how this word is pronounced. It is marked thus, pär′-lia-ment. How the syllable "lia" is to be pronounced is left to conjecture.

Parmesan—pär-mē-zăn′ (Web., Wor.), *not* pŏm′-ē-zăn.

partner—pärt′-nēr (Web., Wor.), *not* pärd′-nēr, a very common error.

patent (n.)—pā′-tĕnt or păt′-ĕnt (Web.), păt′-ĕnt (Wor.).

patent (adj.)—pā′-tĕnt or păt′-ĕnt (Web.), păt′-ĕnt or pā′-tĕnt (Wor.).

path—päth (Web., Wor.), *not* păth.

More properly pȧth.

patron—pā′-trŏn (Web., Wor.), *not* păt′-rŏn.

pedagogy—pĕd′-ā-gō-jĭ (Web.), pĕd′-ā-gŏj-ĭ (Wor.).

pedal (n.)—pĕd′-ăl (Web., Wor.).

pedal (adj.)—pē′-dăl (Web., Wor.).

Pegasus—pĕg′-ā-sŭs (Web., Wor.), *not* pē-gā′-sŭs.

penult—pē′-nŭlt or pē-nŭlt′ (Web., Wor.).

peony—pē′-ō-nĭ (Web., Wor.), *not* pĭ′-ō-nĭ, unless the word is spelled "piony."

Perdita—pĕr′-dē-tà (Web.), not given (Wor.), *not* pĕr-dē′-tà.

peremptory—pĕr′-ĕmp-tō-rĭ (Web., Wor.), *not* pĕr-ĕmp′-tō-rĭ.

perfect (vb.)—pĕr′-fĕkt or pĕr-fĕkt′ (Web.), pĕr′-fĕkt (Wor.).

perfume (n.)—pĕr′-fūm or pĕr-fūm′ (Web., Wor.).

permit (n.)—pĕr′-mĭt or pĕr-mĭt′ (Web., Wor.).

Persia—pĕr′-shē-à (Web., Wor.), *not* pĕr′-zhà nor pĕr′-zhē-à.

Pestalozzi—pĕs-tä-lōt′-sē (Web.), pĕs-tà-lŏt′-sē (Wor.).

pestle—pĕs′-sl (Web.), pĕs′-sl or pĕs′-tl (Wor.).

petal—pĕt′-ăl or pē′-tăl (Web., Wor.).

petrel—pĕt′-rĕl (Web.), pĕt′-rĕl or pē′-trĕl (Wor.).

phæton—fā′-ē-tŏn (Web., Wor.), *not* fā′-tŏn.

A word of *three* syllables, if correctly pronounced.

phalanx—fā′-lăngks or făl′-ăngks (Web., Wor.).

Pharaoh—fā′-rō or fā′-rā-ō (Web.), fā′-rō (Wor.).

Philemon—fī-lē′-mŏn (Web., Wor.), *not* fĭl′-ē-mŏn.

"Paul's Epistle to Philemon."

Philistine—fĭl-ĭs′-tĭn (Web., Wor.), *not* fĭl′-ĭs-tēn nor fĭl′-ĭs-tīn.

philosophic—fĭl-ō-sŏf′-ĭk (Web.), fĭl-ō-zŏf′-ĭk or fĭl-ō-sŏf′-ĭk (Wor.).

phonics—fŏn′-ĭks (Web., Wor.).

Fō′-nĭks is sometimes heard.

photographer—fō-tŏg′-rā-fẽr (Web., Wor.), *not* fō′-tō-ğrăf-ẽr.

phthisis—thī′-sĭs (Web.), thī′-sĭs or tī′-sĭs (Wor.).

physiognomy—fĭz-ĭ-ŏg′-nō-mĭ (Web., Wor.), *not* fĭz-ĭ-ŏn′-ō-mĭ.
Pronounce the g sound.

piano-forte—pĭ-ä′-nō fôr′-tā (Web.), pĭ-ä′-nō fôr′-tē or pĭ-ăn′-ō fôr′-tē (Wor.), *not* pĭ-ăn′-ō fôrt.

pibroch—pī′-brŏk (Web., Wor.), *not* pē′-brŏk.

pincers—pĭn′-sẽrz (Web., Wor.), *not* pin′-chẽrz.

pinchbeck—pĭnch′-bĕk (Web., Wor.), *not* pĭnch′-băk.

piquant—pĭk′-ănt (Web., Wor.), *not* pē-känt′.

placard—plā-kärd′ (Web., Wor.), *not* plăk′-ärd.

plagiarism—plā′-jĭ-ā-rĭzm (Web., Wor.).

plait—plāt (Web., Wor.).
"Vulgarly pronounced plēt" (Web.).

platinum—plăt′-ĭn-ŭm or plā-tī′-nŭm (Web.), plăt′-ĭn-ŭm (Wor.), *not* plā-tē′-nŭm.

plenary—plē′-nā-rĭ (Web.), plĕn′-ā-rĭ or plē′-nā-rĭ (Wor.).

plethoric — plē-thŏr′-ĭk or plĕth′-ō-rĭk (Web., Wor.).

The second form is more frequently heard.

poignant — poin′-ănt (Web., Wor.), *not* pwän′-yănt.

pomade—pō-mād′ (Web., Wor.), *not* pō-mäd′.

Pompeii—pŏm-pā′-yē (Web.), pŏm-pē′-ĭ-ī or pŏm-pā′-yē (Wor.), *not* pŏm′-pē-ī.

poniard — pŏn′-yärd (Web., Wor.), *not* pwŏn′-yärd.

Pontine—pŏn′-tĭn (Web., Wor.), *not* pŏn tēn.

porcelain—pôr′-sē-lān (Web.), pôr′-sē-lān or pōr′-sē-lān (Wor.), *not* pôrs′-lĭn.

Pronounce the *three* syllables.

portrait—pōr′-trāt (Web., Wor.).

possess—pŏs-ĕs′ or pŏz-ĕs′ (Web.), pŏz-ĕs′ (Wor.).

posthumous—pŏst′-hū-mŭs (Web., Wor.), *not* pŏs-thū′-mŭs.

potable—pō′-tā-bl (Web., Wor.), *not* pŏt′-ā-bl.

Powhatan—pow-hăt-ăn′ (Web., Wor.), *not* pow-hăt′-ăn.

precedence—prē-sē′-dĕns (Web., Wor.), *not* prĕs′-ē-dĕns.

precedency—prē-sē′-dĕn-sĭ (Web., Wor.), *not* prĕs′-ē-dĕn-sĭ.

precedent (n.)—prĕs′-ē-dĕnt (Web., Wor.), *not* prē-sē′-dĕnt.

precedent (adj.) — prē-sē′-dĕnt (Web., Wor.), *not* prĕs′-ē-dĕnt.

The last four words should be compared.

precise—prē-sīs′ (Web., Wor.), *not* prē-sīz′.

predatory—prĕd′-ā-tō-rĭ (Web., Wor.), *not* prē′-dā-tō-rĭ.

predecessor—prĕd′-ē-sĕs-ôr (Web., Wor.), *not* prē′-dē-sĕs-ôr.

predilection — prē-dĭl-ĕk′-shŭn (Web., Wor.), *not* prĕd-ĭl-ĕk′-shŭn.

prelate—prĕl′-āt (Web., Wor.), *not* prē′-lāt.

prelude (n.)—prē′-lūd or prĕl′-yūd (Web.), prĕl′-yūd (Wor.).

premier—prē′-mĭ-ẽr (Web.), prēm′-yẽr or prē′-mĭ-ẽr (Wor.).

prescience—prē'-shē-ĕns (Web., Wor.), *not* prē'-sē-ĕns.

presentiment—prē-sĕnt'-ĭm-ĕnt (Web., Wor.), *not* prē-zĕnt'-ĭm-ĕnt. "s" *not* "z."

prestige—prĕs'-tĭj (Web.), prĕs-tēj' or prĕs'-tĭj (Wor.).

pretty—prĭt'-ĭ (Web., Wor.), *not* prĕt'-ĭ, sometimes heard.

princess—prĭn'-sĕs (Web., Wor.), *not* prĭn-sĕs'.

pristine—prĭs'-tĭn (Web., Wor.), *not* prĭs'-tēn.

probity—prŏb'-ĭt-ĭ (Web., Wor.), *not* prō'-bĭt-ĭ.

process—prŏs'-ĕs (Web., Wor.), *not* prō'-sĕs.

produce (n.)—prŏd'-ūs (Web., Wor.), *not* prō'-dūs.

profile—prō'-fĭl or prō'-fēl (Web.), prō'-fēl, prō-fēl' or prō'-fĭl (Wor.).

profuse (adj.)—prō-fūs' (Web., Wor.), *not* prō-fūz'.

prolix—prō-lĭks' (Web., Wor.), *not* prō'-lĭks.

prologue—prō′-lŏg̃ (Web.), prŏl′-ŏg̃ (Wor.), *not* prō′-lōg̃.

promenade—prŏm-ē-nād′ or prŏm-ē-näd′ (Web.), prŏm-ē-näd′ or prŏm-ē-nād′ (Wor.).

pronunciation — prō - nŭn - shĭ - ā′ - shŭn (Web., Wor.).

"Prō-nŭn-sĭ-ā′-shŭn" has the sanction of general usage and of many authorities.

protean—prō′-tē-ăn (Web., Wor.), *not* prō-tē′-ăn.

Proteus—prō′-tē-ŭs or prō′-tūs (Web.), prō′-tūs or prō′-tē-ŭs (Wor.).

provocative—prō-vŏ′-kā-tĭv (Web., Wor.), *not* prō-vŏk′-ā-tĭv.

provost—prŏv′-ŭst (Web.), prō-vō′ or prŏv′-ŭst (Wor.); prō-vō′ is generally heard.

prussic—prŭs′-ĭk or prōōs′-ĭk (Web., Wor.).

psalmist—säm′-ĭst (Web.), săl′-mĭst or säm′-ĭst (Wor.), *not* săm′-ĭst.

psalmody—săl′-mō-dĭ (Web., Wor.), *not* säm′-ō-dĭ.

Psyche—sī′-kē (Web., Wor.), *not* sĭk′-ē.

puerile—pū′-ẽr-ĭl (Web., Wor.), *not* pū′-ẽr-ēl.

puissance—pū′-ĭs-ăns (Web., Wor.), *not* pwē′-săns nor pū-ĭs′-ăns.

puissant—pū′-ĭs-ănt or pū-ĭs′-ănt (Web.), pu′-ĭs-ănt (Wor.), *not* pwē′-sănt.

pumpkin— pŭmp′-kĭn (Web., Wor.), *not* pŭng′-kĭn.

pyramidal—pĭr-ăm′-ĭd-ăl (Web., Wor.), *not* pĭr′-ăm-ĭd-ăl.

pyrites—pĭr-ī′-tēz (Web., Wor.).

Q

quarrel—kwŏr′-ĕl (Web., Wor.), *not* kwôr′-ĕl.

quassia—kwŏsh′-ĭ-å or kwăsh′-ĭ-å (Web.), kwŏsh′-ĭ-å (Wor.).

quay—kē (Web., Wor.), *not* kā nor kwā.

quinine—kwī′-nīn or kwĭn-īn′ (Web.), kwĭn-īn′ or kwĭn′-īn (Wor.), *not* kā-nēn′.

Nearly always mispronounced.

quoit—kwoit (Web., Wor.), *not* kwāt.

R

rabies—rā′-bĭ-ēz (Web., Wor.), *not* răb′-ĭ-ēz.

radish—răd′-ĭsh (Web., Wor.), *not* rĕd′-ĭsh.

raillery—răl′-ĕr-ĭ (Web., Wor.), *not* rāl′-ĕr-ĭ.

rajah—rā′-jȧ or rä′-jȧ (Web.), rä′-jȧ or rā′-jȧ (Wor.), *not* răj′-ȧ.

Raphael—rā′-fā-ĕl or răf′-ā-ĕl (Web.), răf′-ā-ĕl (Wor.).

rapine—răp′-ĭn (Web., Wor.), *not* răp′-ēn.

raspberry—răz′-bĕr-ĭ (Web.), răz′-bĕr-ĭ or răs′-bĕr-ĭ (Wor.).

rather—răth′-ĕr (Web., Wor.).

"Rä′-thĕr" is generally heard; avoid the vulgar "rŭth′-ĕr."

recess—rē-sĕs′ (Web., Wor.), *not* rē′-sĕs.

recitative—rĕs-ĭt-ā-tēv′ (Web., Wor.), *not* rĕs′-ĭt-ā-tĭv.

recognizable—rĕk′-ŏg̃-nīz-ā-bl or rē-kŏg̃′-nĭz-ā-bl (Web.), rĕk-ŏg̃-nīz′-ā-bl or rē-kŏg̃′-nĭz-ā-bl (Wor.).

recondite — rĕk′-ŏn-dīt or rē-kŏn′-dĭt (Web., Wor.).

refutable—rē-fū′-tā-bl (Web., Wor.), *not* rĕf′-yū-tā-bl.

remediable—rē-mē′-dĭ-ā-bl (Web., Wor.), *not* rē-mĕd′-ĭ-ā-bl.

remediless—rē-mĕd′-ĭ-lĕs or rĕm′-ē-dĭ-lĕs (Web.), rĕm′-ē-dĭ-lĕs or rē-mĕd′-ĭ-lĕs (Wor.).

reparable—rĕp′-ā-rā-bl (Web., Wor.), *not* rē-păr′-ā-bl.

requiem—rē′-kwē-ĕm (Web.), rē′-kwē-ĕm or rĕk′-wē-ĕm (Wor.).

reredos—rēr′-dŏs (Web., Wor.), *not* rĕr′-ē-dŏs.

research—rē-sẽrch′ (Web., Wor.), *not* rē′-sẽrch.

reservoir—rĕz-ẽr-vwôr′ (Web., Wor.), *not* rĕz′-ẽr-vôr.

resoluble—rĕz′-ō-lū-bl (Web., Wor.), *not* rē-zŏl′-yū-bl.

resource—rē-sōrs′ (Web., Wor.), *not* rē′-sōrs.

respirable—rē-spīr′-ā-bl (Web., Wor.), *not* rĕs′-pĭr-ā-bl.

respite—rĕs′-pĭt (Web., Wor.), *not* rē-spīt′.

restaurant—rĕs-tō-räng′ or rĕs′-tō-rănt (Web.), rĕs-tō-räng′ (Wor.).
"Rĕs′-tō-rănt" is the form in common use.

retrocede (vb. intr.)—rē′-trō-sēd or rĕt′-rō-sēd (Web., Wor.).

retrocede—(vb. tr.)—rē′-trō-sēd or rĕt′-rō-sēd (Web.), rē′-trō-sēd (Wor.).

retrograde—rē′-trō-grād or rĕt′-rō-grād (Web.), rĕt′-rō-grād (Wor.).

retrospect (n. and vb.)—rē′-trō-spĕkt or rĕt′-rō-spĕkt (Web.), rĕt′-rō-spĕkt (Wor.).

retrovert—rē′-trō-vẽrt or rĕt′-rō-vẽrt (Web.), rĕt′-rō-vẽrt (Wor.).

reveille—rē-văl′-yā (Web.), rē-văl′ or rē-văl′-yā (Wor.), *not* rĕv′-ĕl-ē, frequently heard.

revolt—rē-vōlt′ or rē-vŏlt′ (Web., Wor.).

rhythm—rĭthm or rĭthm (Web., Wor.), *not* rĭth′-ŭm.

ribald—rĭb′-ăld (Web., Wor.).

Rio Janeiro—rī′-ō jā-nē′-rō or rē′-o jā-nā′-rō (Web.), rē′-ō jā-nā′-rō or rī′-ō jā-nē′-rō (Wor.).

rise (n.)—rīs (Web., Wor.), *not* rīz, commonly heard.

romance—rō-măns′ (Web., Wor.), *not* rō′-măns.

More properly rō-mȧns′. (See p. 64.)

roof—rōōf (Web., Wor.), *not* rŏŏf.

roseola—rō-zē′-ō-lȧ (Web., Wor.), *not* rō-zē-ō′-lȧ.

rostrum—rŏs′-trŭm (Web., Wor.), *not* rōs′-trŭm.

Rothschild—rŏs′-chīld or (German pronunciation) rōt′-shĭlt (Web.), rŏths′-chīld or rŏs′-chīld (Wor.).

route—rōōt or rowt (Web., Wor.).

S

Sabaoth—săb′-ā-ŏth or sā-bā′-ŏth (Web.), săb′-ā-ŏth (Wor.).

sacerdotal—săs-ẽr-dō′-tăl (Web., Wor.).

sacrifice—săk′-rĭf-īz (Web., Wor.), *not* săk′-rĭf-īs nor săk′-rĭf-ĭs.

This word is often mispronounced.

sacrilege—săk′-rĭl-ĕj (Web., Wor.), *not* săk′-rĭl-ĭj.

sacrilegious—săk-rĭl-ē′-jŭs (Web., Wor.), *not* săk-rĭl-ĭj′-ŭs.

sacristan—săk′-rĭs-tăn (Web., Wor.), *not* sā-krĭs′-tăn.

Sahara—sä-hä′-rå (Web.), säh′-ā-rå or sā-hä′-rå (Wor.), *not* sā-hā′-rå.

saline—sā-līn′ or sā′-līn (Web.), sā-līn′ (Wor.), *not* sā-lēn′.

salve—säv (Web.), säv or sälv (Wor.), *not* săv.

salver (a plate)—săl′-vẽr (Web., Wor.), *not* sä′-vẽr.

sapphire—săf′-īr or săf′-ŭr (Web.), săf′-īr (Wor.).

Sardanapalus — sär-dā-nā-pā′-lŭs (Web.), sär-dăn-ā-pā′-lŭs (Wor.), *not* sär-dăn-ăp′-ā-lŭs, often heard.

sardine (a fish)—sär′-dēn (Web.), sär′-dĭn or sär-dēn′ (Wor.).

sardonyx — särd′-ō-nĭks (Web., Wor.), *not* särd-ō′-nĭks.

sarsaparilla—sär-sā-pā-rĭl′-å (Web., Wor.), *not* săs-pā-rĭl′-å.

saturnine—săt′-ŭr-nīn (Web., Wor.).

satyr—sā′-tŭr (Web.), sā′-tŭr or săt′-ŭr (Wor.).

saunter—sän′-tẽr (Web.), sän′-tẽr or sôn′-tẽr (Wor.).

scallop—skŏl′-ŭp (Web., Wor.), *not* skăl′-ŭp.

scenic—sĕn′-ĭk or sē′-nĭk (Web.), sĕn′-ĭk (Wor.).

seamstress—sēm′-strĕs or sĕm′-strĕs (Web.), sĕm′-strĕs (Wor.).

seckel—sĕk′-l (Web., Wor.), *not* sĭk′-l.

"A seckel pear."

seidlitz—sīd′-lĭts (Web.), sĕd′-lĭts (Wor.).

Also written "sedlitz," and then pronounced "sĕd′-lĭts" by both Webster and Worcester.

senile—sē′-nīl (Web., Wor.), *not* sĕn′-īl.

seraglio—sē-răl′-yō (Web., Wor.).

Serapis—sē-rā′-pĭs (Web., Wor.), *not* sĕr′-ā-pĭs.

sergeant—sär′-jĕnt or sẽr′-jĕnt (Web., Wor.).

series—sē′-rēz or sē′-rĭ-ēz (Web.), sē′-rē-ēz (Wor.).

serpentine—sĕr′-pĕn-tīn (Web., Wor.), *not* sĕr′-pĕn-tēn.

sesame—sĕs′-ā-mē (Web., Wor.), *not* sĕs′-ăm nor sē′-săm.

sevennight—sĕn′-nīt (Web., Wor.), *not* sĕv′-ĕn-nīt.

shampoo — shăm-pōō′ (Web., Wor.), *not* shăm-pōōn′.

sheaths—shēths (Web.), shēthz (Wor.).

shekinah—shē-kī′-nȧ (Web.), shĕk′-ĭn-ȧ or shē-kī′-nȧ (Wor.).

shew—shō (Web., Wor.), *not* shū.

shibboleth—shĭb′-ō-lĕth (Web., Wor.), *not* sĭb′-ō-lĕth nor shĭb-ō′-lĕth.

If the people of to-day were as severely treated for their mispronunciation of this word as the Ephraimites of old, we imagine that this subject would receive more attention.

shire—shīr or shēr (Web.), shēr or shīr (Wor.).

See Webster and Worcester for special consideration of this word.

short-lived—shōrt′ līvd (Web., Wor.), *not* shōrt′ lĭvd.

shriek—shrēk (Web., Wor.), *not* srēk; "sh" *not* "s."

shrill—shrĭl (Web., Wor.), *not* srĭl.

shrub—shrŭb (Web., Wor.), *not* srŭb.

Siam—sī-ăm′ or sē-ăm′ (Web.), sī-ăm′ or sī′-ăm (Wor.).

simony—sĭm′-ō-nĭ (Web., Wor.), *not* sī′-mō-nĭ.

simultaneous—sī-mŭl-tā′-nē-ŭs (Web., Wor.), *not* sĭm-ŭl-tā′-nē-ŭs.

sinecure—sī′-nē-kūr (Web., Wor.), *not* sĭn′-ē-kūr.

sirup—sĭr′-ŭp (Web.), sĭr′-ŭp or sŭr′-ŭp (Wor.).

Also spelled "syrup," and pronounced "sĭr′-ŭp" by both Webster and Worcester.

slabber—slăb′-ẽr or coll., slŏb′-ẽr (Web.), slăb′-ẽr (Wor.).

slake—slāk (Web., Wor.), *not* slăk.

sleek—slēk (Web., Wor.), *not* slĭk unless spelled slick.

sliver—slĭv′-ẽr or slī′-vẽr (Web.), slī′-vẽr or slĭv′-ẽr (Wor.).

Slī′-vẽr is rarely heard in America.

sobriquet — sō-brē-kā′ (Web.), sŏb-rē-kā′ (Wor.).

soften—sŏf′-n (Web., Wor.), *not* sôf′-n.

More nearly söf′-n.

solace—sŏl′-ās (Web., Wor.), *not* sō′-lās.

solder—sŏl′-dẽr (Web.), sŏl′-dẽr or sô′-dẽr (Wor.), *not* sŏd′-ẽr, which is, however, sanctioned by popular usage.

somnambulist — sŏm-năm′-bū-lĭst (Web., Wor.), *not* sŏn-ăm′-bū-lĭst.

soot—so͝ot or so͞ot (Web.), so͞ot or so͝ot (Wor.).

soothsayer—so͞oth′-sā-ẽr (Web., Wor.), *not* so͞oth′-sā-ẽr.

soporific—sŏp-ō-rĭf′-ĭk (Web., Wor.), *not* sō-pō-rĭf′-ĭk.

soprano—sō-prä′-nō (Web., Wor.), *not* sō-prăn′-ō.

sorry—sŏr′-ĭ (Web., Wor.), *not* sôr′-ĭ.

More nearly sör′-ĭ.

sotto voce—sŏt′-ō vō′-chā (Web., Wor.), *not* sŏt′-ō vō′-sā.

sough—sŭf (Web., Wor.), *not* sow.

spermaceti—spĕr-mā-sē′-tĭ (Web., Wor.) *not* spĕr-mā-sĭt′-ĭ.

splenetic—splĕn′-ē-tĭk (Web., Wor.). Splē-nĕt′-ĭk is also authorized.

squalid—skwŏl′-ĭd (Web., Wor.).

squalor—skwā′-lôr (Web., Wor.), *not* skwä′-lôr, generally heard.

squirrel — skwĭr′-ĕl or skwŭr′-ĕl (Web.), skwĭr′-ĕl, skwĕr′-ĕl or skwŭr′-ĕl (Wor.).

stamp (vb.) — stămp (Web., Wor.), *not* stŏmp, unless so spelled.

stirrup—stŭr′-ŭp or stĕr′-ŭp (Web.), stĭr′-ŭp or stŭr′-ŭp (Wor.).

stomacher—stŭm′-ā-chĕr (Web., Wor.), *not* stŭm′-ā-kĕr.

strategic — strā-tē′-jĭk (Web.), strā-tĕj′-ĭk (Wor.).

strategist—străt′-ē-jĭst (Web., Wor.), *not* strā-tē′-jĭst.

strew—strōō or strō (Web., Wor.).

strychnine — strĭk′-nĭn (Web.), strĭk′-nīn (Wor.), *not* strĭk′-nēn, commonly heard.

subaltern—sŭb-ôl′-tẽrn (Web.), sŭb′ ôl-tẽrn or sŭb-ôl′-tẽrn (Wor.).

sublunary—sŭb′-lū-nā-rĭ (Web., Wor.), *not* sŭb-lū′-nā-rĭ.

subtile—sŭb′-tĭl (Web., Wor.).

See subtle.

subtle—sŭt′-l (Web., Wor.).

See subtile.

suffice—sŭf-īz′ (Web., Wor.), *not* sŭf-īs′.

suggest—sŭg-jĕst′ or sŭd-jĕst′ (Web., Wor.), *not* sŭj-ĕst′.

suite—swēt (Web., Wor.), *not* sūt.

sultana—sŭl-tā′-nȧ or sŭl-tä′-nȧ (Web., Wor.).

supple—sŭp′-l (Web., Wor.), *not* sū′-pl.

surprise—sûr-prīz′ (Web., Wor.), *not* sŭp-prīz′.

swath—swôth (Web.), swŏth (Wor.), *not* swāth.

T

talisman—tăl′-ĭz-măn (Web., Wor.), *not* tăl′-ĭs-măn.

tarlatan—tär′-lā-tăn (Web., Wor.), *not* tärl′-tăn.

A word of *three* syllables.

tartaric—tär-tăr′-ĭk (Web., Wor.), *not* tär-tär′-ĭk.

taunt—tänt (Web.), tänt or tônt (Wor.).

telegraphy—tē-lĕg′-rā-fĭ (Web., Wor.), *not* tĕl′-ē-grăf-ĭ.

tenet—tĕn′-ĕt (Web., Wor.), *not* tē′-nĕt.

tepid—tĕp′-ĭd (Web., Wor.), *not* tē′-pĭd.

tergiversate — tẽr′-jĭv-ẽr-sāt (Web., Wor.), *not* tẽr-jĭv′-ẽr-sāt.

Terpsichore — tẽrp-sĭk′-ō-rē (Web., Wor.).

Terpsichorean—tẽrp-sĭk-ō-rē′-ăn (Web., Wor.), *not* tẽrp-sĭk-ō′-rē-ăn.

tetrarch—tē′-trärk (Web., Wor.), *not* tĕt′-rärk.

Thalia—thā-lī′-å (Web., Wor.), *not* thā′-lĭ-å.

therefore — thẽr′-fōr or thâr′-fōr (Web., Wor.), *not* thār′-fōr.

Thessalonica — thĕs-ā-lō-nī′-kå (Web., Wor.).

Thĕs-ā-lŏn′-ĭk-å is authorized by Perry.

tiara—tī-ā′-rå (Web.), tī-ā′-rå or tī-âr′-å (Wor.), *not* tē-ä′-rå.

tiny—tī′-nĭ (Web., Wor.), *not* tē′-nĭ nor tĭn′-ĭ.

tirade—tĭr-ād′ (Web.), tĭr-äd′ (Wor.), *not* tī′-rād.

tomato—tō-mā′-tō or tō-mä′-tō (Web., Wor.), *not* tō-măt′-ō.

topographic—tŏp-ō-grăf′-ĭk (Web., Wor.), *not* tō-pō-grăf′-ĭk.

tortoise—tôr′-tĭs (Web.), tôr′-tĭz or tôr′-tĭs (Wor.), *not* tôr′-tŭs.

toucan—tōō′-kăn (Web.), tow′-kăn (Wor.), *not* tōō-kăn′.

tour—tōōr (Web., Wor.), *never* towr.

toward—tō′-ärd (Web., Wor.), *not* tōō-wärd′.

trachea—trā′-kē-å (Web.), trā′-kē-å or trā-kē′-å (Wor.), *not* trăk′-ē-å.

tragacanth—trăg′-ā-kănth (Web., Wor.), *not* trăj′-ā-kănth, the common pronunciation.

transact—trăns-ăkt′ (Web., Wor.), *not* trănz-ăkt′.

transition—trăn-sĭzh′-ŭn (Web., Wor.), *not* trăn-zĭsh′-ŭn.

transmigrate—trăns′-mĭ-grāt (Web., Wor.), *not* trăns-mī′-grāt.

traverse—trăv′-ẽrs (Web., Wor.), *not* trā-vẽrs′.

tremendous—trē-mĕn′-dŭs (Web., Wor.), *not* trē-mĕn′-jŭs.

tremor—trē′-mōr or trĕm′-ōr (Web.), trē′-mōr (Wor.).

tribunal—trī-bū′-năl (Web., Wor.).

tribune—trĭb′-yūn (Web., Wor.), *not* trī′-būn nor trĭb-yūn′.

trilobite—trī′-lō-bīt (Web., Wor.), *not* trĭl′-ō-bīt.

trio—trī′-ō or trē′-ō (Web.), trī′-ō (Wor.).

tripartite—trĭp′-är-tīt or trī-pärt′-ĭt (Web.), trĭp′-är-tīt (Wor.).

triphthong — trĭf′ - thŏng or trĭp′ - thŏng (Web.), trĭp′-thŏng (Wor.).

troche—trō′-kē (Web., Wor.).

Troilus—trō′-ĭl-ŭs (Web., Wor.), *not* trō-ī′-lŭs.

trophy—trō′-fĭ (Web., Wor.), *not* trŏf′-ĭ.

troth—trŏth (Web., Wor.), *not* trôth.

trough—trôf (Web., Wor.), *not* trôth.

truculent—trōō′-kū-lĕnt (Web., Wor.), *not* trŭk′-yū-lĕnt.

truffle—trŏŏ′-fl (Web., Wor.), *not* trŭf′-l nor trōōf′-l.

truths—trūths (Web., Wor.), *not* trūthz, sometimes heard, but sanctioned by no orthoëpist.

tuberose—tūb′-rōz or tū′-bĕr-ōs (Web.), tūb′-rōz or tū′-bĕr-ōz (Wor.).

turbine—tûr′-bĭn (Web., Wor.), *not* tûr′-bīn nor tûr′-bēn.

turnip—tûr′-nĭp (Web., Wor.), *not* tûr′-nŭp.

turquoise—tûr-koiz′ or tûr-kēz′ (Web.), tûr-kēz′ or tûr-koiz′ (Wor.), *not* tûr′-kwäz.

Tyrol—tĭr′-ŏl or (German pronunciation) tē-rōl′ (Web.), tĭr′-ŏl or tĭr-ŏl′ (Wor.).

Tyrwhitt—tĕr′-ĭt or tēr′-wĭt (Web.), tĕr′-ĭt (Wor.).

U

Ultima Thule—ŭl′-tĭm-å thū′-lē (Web., Wor.), *not* tū′-lē nor thūl.

umbrella—ŭm-brĕl′-å (Web.,Wor.), *not* ŭm-bĕr-ĕl′-å.

underneath—ŭn-dĕr-nēth′ or ŭn-dĕr-nēth′ (Web.), ŭn-dĕr-nēth′ (Wor.).

Ursula—ûr′-sū-lå (Web.), not given (Wor.), *not* ûr-sū′-lå.

used—yūzd (Web., Wor.), *not* yūst.

"I used to go."

V

vaccine—văk′-sīn or văk′-sĭn (Web., Wor.), *not* văk′-sēn.

Văk′-sĭn is generally heard.

vagary—vā-gā′-rĭ (Web., Wor.), *not* vā′-gā-rĭ.

valet—văl′-ĕt or văl′-ā (Web.), văl′-ĕt (Wor.), *not* văl-ā′, often heard.

vase—vās (Web.), vāz or vās (Wor.).

Knowles (1835) says vôz. There has been of late much discussion concerning the pronunciation of this word.

velvet——vĕl′-vĕt (Web., Wor.), *not* vĕl′-vĭt.

venison—vĕn′-ĭ-zn or vĕn′-zn (Web.), vĕn′-zn or vĕn′-ĭ-zn (Wor.).

verdigris—vĕr′-dĭ-grēs (Web., Wor.).

vermicelli—vĕr-mē-chĕl′-ĭ or vĕr-mē-sĕl′-ĭ (Web.), vĕr-mē-chĕl′-ĭ (Wor.).

vertigo—vĕr′-tē-gō (Web.), vĕr′-tē-gō, vĕr-tī′-gō, or vĕr-tē′-gō (Wor.).

violoncello—vē-ō-lŏn-chĕl′-ō or vē-ō-lŏn-sĕl′-ō (Web., Wor.).

virago—vī-rā′-gō (Web.), vī-rā′-gō or vĭr-ā′-gō (Wor.).

virile—vī′-rĭl or vĭr′-ĭl (Web., Wor.), *not* vī′-rīl.

viscount—vī′-kownt (Web., Wor.), *not* vĭs′-kownt.

visor—vĭz′-ôr (Web., Wor.), *not* vī′-zôr.

vocable—vō′-kā-bl (Web., Wor.), *not* vŏk′-ā-bl.

volatile—vŏl′-ā-tĭl (Web., Wor.), *not* vŏl′-ā-tīl nor vŏl′-ā-tēl.

W

Wednesday—wĕnz′-dĭ (Web., Wor.), *not* wĕd′-nz-dĭ.

whiskey—hwĭs′-kĭ (Web., Wor.), *not* wĭs′-kĭ.

whorl—hwûrl or hwôrl (Web.), hwûrl (Wor.), *not* wûrl nor wôrl.

whortleberry—hwûrt′-l-bĕr-ĭ (Web., Wor.), *not* hŭk′-l-bĕr-ĭ unless spelled huckleberry.

wind—wĭnd (Web., Wor.).

Wīnd is often used in poetry.

with—wĭth (Web., Wor.), *not* wĭth.

withe—wĭth (Web., Wor.), *not* wĭth.

women—wĭm′-ĕn (Web., Wor.), *not* wĭm′-ĭn.

wont—wŭnt (Web., Wor.), *not* wōnt.

won't—wōnt (Web.), wōnt or wŭnt (Wor.).

This last pronunciation, together with wo͝ont, is common in New England.

worsted (n.)—wo͝os′-tĕd (Web.) wo͝ors′-tĕd (Wor.).

Y

ycleped—ĭk-lĕpt′ (Web.), ē-klĕpt′ (Wor.).

yolk—yōlk or yōk (Web.), yōk (Wor.).

Z

zenith—zē′-nĭth (Web., Wor.).

Smart (1857) says zĕn′-ĭth.

zodiacal—zō-dī′-ā-kăl (Web., Wor.), *not* zō′-dĭ-ăk-ăl.

zoological—zō-ō-lŏj′-ĭk-ăl (Web., Wor.), *not* zo͞o-lŏj′-ĭk-ăl nor zo͞o-ō-lŏj′-ĭk-ăl.

zoology—zō-ŏl′-ō-jĭ (Web., Wor.), *not* zo͞o-ŏl′-ō-jĭ.

A very erroneous but common pronunciation. All words of this class should have the two o's sounded separately. They are often written with the diæresis (¨) over the *second* o.

Concluding Remarks. Proper Names.

Up to this point we have had under consideration more especially those words of the English language which are not proper names.

These, however, present many difficulties, and being largely from foreign languages will be relegated to the following chapter, where they will receive due attention. A few have, however, for special reasons, been admitted into the preceding list.

CHAPTER XII.

PROPER NAMES.

1. Introduction and Suggestions.

UNFORTUNATELY, proper names are the source of a large portion of our difficulties in pronunciation. This arises, in part, from the fact that they are so numerous, and that we in consequence are frequently coming across words that we have never seen before. In addition, a large portion of these proper names are from foreign languages, and this gives rise to new difficulties.

Certain sounds in the foreign languages do not occur in English, and are so very different from any sounds that do occur that they are very difficult to learn,—either to distinguish by the ear or to articulate by the voice; besides, there are several differ-

ent degrees of extent to which the words may be anglicized, and thus doubt is added to the foregoing difficulties. It is generally considered that foreign proper names (as well as other words) should be pronounced as nearly as possible in their original manner.

But difficulties still arise, for not only have many of these words been partially anglicized—thus *authorizing* a pronunciation *different* from the original,—but even when they have not been anglicized, it would be impossible for mere English speakers to pronounce them in the original manner, because of their peculiar sounds.

Again, unfortunately there is no settled usage as to the best method of disposing of these difficulties. This results in a great variety of practices, and the novice in pronunciation should not be too ready to condemn a pronunciation or a practice which may not be familiar to himself.

Words thoroughly anglicized, should evidently be pronounced in their new

form. Thus, it would be absurd for us to say pä-rē′ for Paris, even though it is easy to pronounce, when we have the thoroughly anglicized form, păr′-ĭs, in good use.

The question is often raised whether we should *ever* attempt to give the original pronunciation, if it contains a sound that does not occur in English. The general opinion seems to be that we may do so if there is no anglicized form, and if, fortunately, we are at the same time able to give the peculiar sound correctly. But what is to be done by those poor mortals who are not able to give the peculiar non-English sounds, while there happens to be no anglicized form? This is really a very common case, and hence the question is an important one.

It has been thought best in such cases *to extemporize* an anglicized pronunciation, necessarily using one's judgment as to the best way of doing it. In many cases of doubt, it is well to so pronounce as to

suggest the spelling. This, however, need not be done to such an extent as to violate any instinctive rule as to the method of pronouncing foreign words.

It is, perhaps, a little humiliating to be *compelled* often to extemporize an English pronunciation of a foreign word, and since one not only feels a satisfaction in pronouncing a word correctly, but since there is no good reason why one may not pronounce most of the foreign proper names correctly if he will but make a reasonable effort to learn the few peculiar sounds of most frequent occurrence, we will endeavor to give them here, together with such suggestions as may be thought necessary in so brief a discussion.

Every well-educated person should be able at least to pronounce French, German, Latin, and Greek. For any one acquainted with the pronunciation of these languages, it is a very easy matter indeed to learn the pronunciation of almost any other, especially if it be Italian, Spanish, Dutch, or

Danish. In order to assist in the pronunciation of foreign words, we shall give a description of the most frequently occurring sounds *not* found in English.

2. Foreign Sounds.

These are best learned by imitation, but if one has no opportunity to hear them correctly pronounced, it is hoped that the hints found below may be of some service.

1.—eu (ẽ), as in French leur, or German ö in schön (not the ö, as in orange; see p. 68).

This sound is quite common, and is for practical purposes sufficiently well represented by our ẽ in earth.

2.—ü, as in French lune; German Glück. (See p. 58).

This is also very common, and is so frequently given in our dictionaries that it may almost be considered as having been adopted into English, just as it was into Latin from the Greek. It has already been sufficiently discussed on pp. 58, 73.

3.—an (or en), as in the French ancre and encore.

This is the *first* of the four French nasal vowels. It is often represented in English by ŏng, but it is not intended that the sound of ng shall be actually given; it only helps to *suggest* the true sound of the preceding vowel.

4.—in, as in the French fin.

This is the *second* French nasal vowel, and is often represented in English by ăng, in which the ng is only *suggestive* of the nasal sound. A slight nasalization of the sound of the vowel ă in anger will produce the sound.

5.—on, as in the French onde.

This is the *third* of the French nasal vowels, and is generally represented in English by ông, in which, as in the others, the ng is merely *suggestive* of the nasal sound.

6.—un, as in the French jeun.

This is the *fourth and last* of the French nasal vowels, and is generally represented

in English by ŭng, in which, as before, the ng. merely *suggests* that the ŭ should be nasalized.

7.—ch, as in the German ich.

This sound is simply a continued or prolonged k without its initial portion. It is quite easily produced.

3. Accent in Proper Names.

In French, a slight accent is always placed upon the last *full* syllable,—the obscure *e* not constituting a full syllable. *In German*, the accent is usually upon the *radical* syllable, and the general rules of accentuation are quite similar to those in English.

4. Brief Observations.

1.—In most foreign languages, observe that a = ä,

e = ā,

i = ē,

o = ŏ,

u = o͞o, as in German,

or ü, " French;

while, in many languages,

j = y, as in German,
or zh, " French.

2.—For a good treatment of this subject, see Introduction to "Lippincott's Biographical Dictionary."

3.—In classical proper names, each vowel or diphthong constitutes a syllable.

4.—The pronunciation of Christian names is generally difficult to learn, not being given in the biographical dictionaries. A tolerably complete and very useful list may be found in the Appendix to "Webster's Unabridged Dictionary."

5.—It may be here remarked that the English have a very decided faculty for cutting down the pronunciation of proper names, as Gloucester (glŏs'-tẽr), Leicester (lĕs'-tẽr), Greenwich (grĭn'-ĭj), Brougham (brōōm), Cholmondeley (chŭm'-lĭ).

5. Concluding Remarks.

The number of proper names difficult of pronunciation is so very great that the

reader will not expect a list of them in this manual, but will naturally consult the large dictionaries, such as Lippincott's Biographical and Geographical Dictionaries, which are the standards of pronunciation for all proper names. A few of those most commonly mispronounced have been included in our list.

APPENDIX.

BIBLIOGRAPHY.

THE following list of books bearing upon the subject of English pronunciation has been prepared for the use of those who may desire to pursue the subject beyond the limits of the present volume. It has been arranged in accordance with the plan of this volume, and the books mentioned have been selected from hundreds upon the various topics.

1. For the Physics of Sounds.

(1) Arnott. Elements of Physics.
(2) Ganot. Elementary Treatise on Physics.
(3) Deschanel. Elementary Treatise on Natural Philosophy.
(4) Silliman. Principles of Physics.
(5) Helmholtz. Sensations of Tone.

2. For the Physiology of the Voice.

(6) Gray. Anatomy, Descriptive and Surgical.
(7) Flint. Text-Book of Human Physiology.
(8) Dalton. Human Physiology.
(9) Foster. Text-Book of Human Physiology.

3. For Phonology.

(10) De Graff. Practical Phonics.
(11) Hoose. Studies in Articulation.
(12) Salisbury. Phonology and Orthoëpy.
(13) Webster's Unabridged Dictionary. Principles of Pronunciation.
(14) Worcester's Unabridged Dictionary. Principles of Pronunciation.
(15) Ellis. The Alphabet of Nature.
(16) Rush. The Philosophy of the Human Voice.
(17) Bell. The Principles of Speech and Dictionary of Sounds.
(18) Bell. Sounds and their Relations.
(19) Bell. Visible Speech; the Science of Universal Alphabetics.
(20) Sweet. Hand-Book of Phonetics.
(21) Haldeman. Analytic Orthography.
(22) Whitney. Language and the Study of Language.
(23) Whitney. Life and Growth of Language.
(24) Müller. The Science of Language.

4. For Alphabetics.

(25) Ellis. A Plea for Phonetic Spelling.
(26) Ellis. Universal Writing and Printing with Ordinary Letters.
(27) Bell. Visible Speech; the Science of Universal Alphabetics.

5. For Rules.

(28) Soule and Campbell. Pronouncing Hand-Book of Words Often Mispronounced.
(29) Soule and Wheeler. Manual of English Pronunciation and Spelling.
(30) Webster's Unabridged Dictionary. Principles of Pronunciation.
(31) Worcester's Unabridged Dictionary. Principles of Pronunciation.

6. For Words.

(32) Hoose. Studies in Articulation.
(33) Meredith. Errors of Speech.
(34) Soule and Campbell. Pronouncing Hand-Book of Words Often Mispronounced.
(35) Soule and Wheeler. Manual of English Pronunciation and Spelling.
(36) Ayres. The Orthoëpist.
(37) Longley. Pronouncing Vocabulary of Geographical and Personal Names.

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